

THE MUSICAL TIMES

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WORCESTER MUSICAL FESTIVAL, SEPTEMBER, 1902.

SUNDAY, September 7.—3.30, Grand Opening Service.
TUESDAY, September 9.—11.30, "Elijah"; 7.30, "Coronation Anthem" (Handel), 5th Symphony (Beethoven), "Deborah," (Blair).
WEDNESDAY, September 10.—11.30, "Temple" (Walford Davies), "St. Christopher," Part III. (Horatio Parker), "Pathetic Symphony" (Tschaikowsky); 7.30, Concert.
THURSDAY, September 11.—11.30, "Gerontius" (Elgar), "The Lord is a Sun and Shield" (Bach), 3rd Symphony (Brahms); 7.30, "Stabat Mater" (Dvorák), "Hymn of Praise."
FRIDAY, September 12.—11.30, "Messiah."
ARTISTS.—Albani, Sobrino, Emily Squire, Marie Brema, Ada Crossley, Muriel Foster, William Green, Gregory Hast, Andrew Black, Lane Wilson, and Plunket Greene.

CONDUCTOR.—Mr. Ivor Atkins.

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October 8, 9, 10, and 11, 1902.

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Vocalists: Mesdames Albani, Agnes Nicholls, and Clara Butt; Messrs. William Green, Charles Saunders, Andrew Black, Plunket Greene, and Watkin Mills.
Reciter: Mrs. Brown-Potter.
Pianoforte: M. Paderevski and Mr. Leonard Borwick.
Conductor: Mr. George Risley.
"Elijah," "Antigone" (Mendelssohn), "Coronation Ode" (Elgar), "St. Christopher" (Parker), "Hiawatha" (Coleridge-Taylor), "Requiem" (Berlioz), "Bergliot" (Grieg), and "Messiah," &c.
Preliminary programme, free by Post, on application to
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FORTNIGHTLY CONCERT, Saturday, July 12, at 8.
CHAMBER CONCERT at St. James's Hall, Wednesday, July 23, at 3.

DISTRIBUTION OF PRIZES at Queen's Hall, Friday, July 25, at 3.

Examination for Licentiatehip (L.R.A.M.) Syllabus now ready.
Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The Composition, which must be the bona fide work of the competitor, must not be a mere Part-song or harmonised Melody. The words must be non-copyright, and the name of their author and the date and place of publication of the book in which they are to be found must be stated. Two vocal scores, with one clearly-written set of voice parts, distinguished only by a motto and accompanied by a sealed envelope bearing the same motto and containing the name and address of the composer, must be forwarded.

The prize will be awarded by a Committee appointed by the Club, with Sir Frederick Bridge, Mus. Doc., as final adjudicator, but will be withheld if the works forwarded are not of sufficient merit.

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To greet this festal day,
With garlands hung and banners flung

Along the crowded way.

See the troops on guard advancing,

Sword and helmet gaily glancing,

Glancing in the sun's bright ray!

&c., &c.

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Walter Parry

THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.
JULY 1, 1902.

Owing to the serious and deeply regrettable illness of His Majesty the King, the Coronation announced to take place on the 26th ult. is indefinitely postponed.

SIR WALTER PARRATT, M.V.O.,
MASTER OF THE KING'S MUSICK.

There is an element of antiquity in the organistship of St. George's Chapel, Windsor. Three hundred and fifty years ago the occupant of the post was John Marbeck (or Merbeck), who, in 1550, published 'The Booke of Common Praier Noted.' Richard Farrant probably shared the duties with Marbeck. Among others, the appointment has been held by Dr. William Child and Sir G. J. Elvey. The office of Master of the King's Musick appears to be of later origin. In 1625, Charles I. had a curiously constituted orchestra—8 hautboys and sackbutts, 6 flutes, 6 recorders, 11 violins, 6 lutes, 4 viols, 1 harp, and 15 'musicians for the lute and voice,' in addition to trumpeters, drummers, and fifers. Nicholas Lanier was Master of this odd lot of musick-makers. Louis XIV. instituted a band of two dozen players upon stringed instruments, and in imitation of the French monarch, our Charles II. started, in 1660, a similar organization, popularly known as 'four and twenty fiddlers.' The important office of Master of the King's Musick has been filled by such well-known musicians as John Banister, Dr. Greene, Dr. Boyce, John Stanley, William Shield, and Sir W. G. Cusins. The duties connected with these royal appointments above referred to had never been discharged by the same person previous to the year 1893; but from that time the two offices have been held—and worthily held—by the distinguished musician who forms the subject of this Biographical Sketch.

Walter Parratt was born at No. 6, South Parade, Huddersfield, February 10, 1841. The house still stands, but the neighbourhood has greatly deteriorated in the intervening years. His father, Thomas Parratt (1793-1862), was the chief musician of Huddersfield and organist of the parish church for fifty years; he was a good classical scholar, an excellent chess player, and, moreover, a man greatly esteemed and beloved. Mr. Thomas Parratt was succeeded in the Huddersfield organistship by his eldest son, Mr. Henry Lister Parratt, who has held the post for forty years; thus it has come to pass that father and son between them have officiated at ninety Christmas Day services in unbroken succession. On his maternal side, Sir Walter can trace connection with the

Temple family and the great essayist, Joseph Addison. Mrs. Parratt, the mother of these gifted brothers, is held in reverent memory, and 'Her children rise up, and call her blessed.'

At a very tender age Walter showed signs of great musical ability. His earliest recollections are of the pinafore period, when, at the age of four, he knelt behind his father seated at the organ keyboard, and played the right notes on the pedals with his tiny hands. At the age of five he took a church service, and when only ten played the whole of Bach's 'Forty-eight Preludes and Fugues' from memory! He says: 'I used to play them twice through in a week.' At that time the only C organ in Huddersfield was at Paddock Church, which necessitated a walk of nearly two miles for the luxury of a practice.

AN ORGANIST, AGED ELEVEN.

His first organ appointment was at Armitage Bridge Church, near Huddersfield,



THOMAS PARRATT,

ORGANIST OF HUDDERSFIELD PARISH CHURCH FROM 1812 TO 1862.

where (aged eleven) he succeeded his brother Henry in March, 1852. His salary was £10; and the organ had only one manual, and that was of G compass. Coming events cast their shadows before—long before; the name of his vicar was Windsor! This divine had an ingenious turn of mind, and in order to obtain 'pedal effects' while playing upon his harmonium he invented a genial method, so that by pressing knobs (which acted on certain notes) with his knee he obtained sustained pedal notes without

disturbing his ordinary blowing arrangements. Mr. John Watkinson, a Huddersfield friend of his boyhood, recalls that Master Walter appeared in public as a pianoforte prodigy, and that he played Schulhoff's 'Carnival of Venice' variations. This was at a 'Grand Concert' given by his father (in October, 1852), at which the English Glee and Madrigal Union were the chief performers, the juvenile pianist being then eleven years old. A local journal thus records the event :—

Between the parts, Master Walter Parratt performed two difficult fantasias on the pianoforte, and gave evidence of rare musical talent in so young a performer, who with the cultivation of the genius he possesses may prove a worthy follower of the mighty Thalberg, the 'ten-fingered.'

A LONDON ORGANISTSHIP.

London was the scene of his next organ appointment, which furnishes an almost unknown incident in his life. At the age of twelve he lived in the choir school of St. Peter's (Episcopal) Chapel, Charlotte Street (now Palace Street), Pimlico, just under the shadow of Buckingham Palace, where he now conducts the music at Court functions. He was organist of the Chapel, a post at one time held by Dr. Dupuis, and in later years by Mr. Franklin Taylor. This chapel, by-the-way, was built and ministered in by the celebrated Rev. Dr. Dodd, who, in 1777, was hanged for forgery! The incumbent in 1853 was the late Rev. Morton Shaw, recently rector of Rougham, Norfolk. In an interesting letter to the present writer, dated December 29, 1899, Mr. Shaw says :—

Sir Walter Parratt was my organist at St. Peter's Chapel when twelve years old, and was very efficient at that age, and showed the promise of the genius since so wonderfully fulfilled. He used to play Bach's fugues from memory, and, his legs being too short to reach the pedals from the seat, he used to play them by walking over them. He was a first-rate accompanist. His first service was on a first Friday in Advent, when Mr. Keble was our special preacher. Walter was a dear, sweet boy, and I have a very pleasant recollection of him.

The choir school was not satisfactory, and the boy was very soon recalled to Huddersfield, but not before he had taken some organ lessons from George Cooper, at St. Sepulchre's Church, Holborn. On one occasion, while yet only twelve, he accompanied the anthem at a service in St. Paul's Cathedral. John Stainer was then a chorister at St. Paul's. How little those two boys, of nearly the same age, could have thought that they would, in succession, become organists of Magdalen College, Oxford, and receive the honour of knighthood.

HAMPSTEAD RECOLLECTIONS.

In the following summer (of 1854), Walter Parratt again succeeded his brother Henry in an organistship, that of St. Paul's Church, Huddersfield. Henry Parratt had accepted the post of organist of Christ Church, Hampstead, in succession to Father Willis, who built the

organ in 1852. From time to time the Parratts, father and sons, visited the Rev. Henry Perkins, uncle of the youths, at his beautiful house, having a fine garden, in the Vale of Health, Hampstead. Mr. Perkins, formerly a missionary in India, was curate of St. John's Chapel, Downshire Hill, afterwards curate of Christ Church, and, subsequently, vicar of All Saints', Child's Hill—all situated in that northern suburb famous for its Heath. Mr. T. L. Forbes, a well-known amateur organist of Hampstead, has kindly furnished us with the following recollections of nearly half-a-century ago :—

One Sunday evening Walter Parratt had been playing at Christ Church, Hampstead, and, as the service was half-an-hour earlier than that at Downshire Hill Chapel, he was brought to the latter in time to play the concluding voluntary. Going direct from the C to the G organ, he at once played the St. Ann's Fugue of Bach with capital grasp and brilliancy. The stool was high, and he



MRS. THOMAS PARRATT.

seemed, I remember, to have at times to jump on to the pedals. Both the Parratts, Henry and Walter, were in those days 'Handelians'—playing constantly all the well-known choruses, also the overtures to 'Samson,' 'Esther,' 'Alexander's Feast,' &c., and some of Handel's secular overtures and others. Equally were they brilliant performers on the pianoforte, playing much from memory.

The style of organ-playing of the Parratts at the time I allude to was wonderfully bold—no hesitation in soloing a hymn tune of suitable character upon the 'Great Trumpet,' or 'Thus saith the Lord' ('Messiah') on the 'Great Trumpet.' But never a shadow of vulgarity—a splendid style, which has now, apparently, been 'improved' upon in favour of items of a character more suited to the instrument!

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It was with pardonable pride that Mr. Thomas Parratt would hasten from the Parish Church to St. Paul's (Huddersfield) in order to hear the outgoing voluntary played by his gifted son, who had no idea of his father's presence.

MEMORY AND CHESS.

Even in his teens Walter Parratt gave many evidences of a remarkable memory. During his organistship of St. Paul's Church, one of the candidates for the post of principal bass in the choir was Mr. Ben Stocks, now the President of the Huddersfield Choral Society. At the competition Mr. Stocks had only one copy of the music—a new song he had worked up for the occasion. On arriving at the church the singer explained to the young organist that a promised second copy had not arrived. 'He asked me,' recalls Mr. Stocks, 'to allow him to

several years he was secretary to the Huddersfield Chess Club, and occasionally sent chess problems to London newspapers.

In regard to matters musical we find him taking part in a concert at which Charles Hallé performed, concerning which the *Huddersfield Examiner*, of November 6, 1858, said:—

Mr. W. Parratt acquitted himself with great ability in his performances upon the New Patent Pedalier, and was deservedly encored. Costa's 'March of Israelites,' Bach's 'Pedal Fugue in E,' and Mendelssohn's 'Wedding March,' were the pieces selected; and, on the latter being encored, Mr. Parratt substituted Handel's celebrated 'Overture to the Occasional Oratorio.' It was, undoubtedly, a trying position for a youth to be put in such close competition with so great an *artiste* as Mr. Hallé; but we are glad to be able to state that his performances were of unusual merit, and after the concert Mr. Hallé expressed his admiration of Mr. Parratt's clever playing.

The young organist was in great request for opening organs, not only in Yorkshire, but further afield. In some of those early programmes we find the names of Bach and Wély in juxtaposition! People were attracted by the liveliness of Wély, and in so doing they would listen to Bach.

TWO COMPETITIONS.

The year 1860 was an eventful one, in that it brought him two disappointments, which, however, were unattended by any discouragement—Sir Walter Parratt is made of sterner stuff than to be cast down at a seeming reverse. Early in the year he competed for the organistship of Newcastle Town Hall. The judges were Henry Smart and W. T. Best, who, out of twenty-two candidates, returned Parratt as third in order of merit, the other two being Dr. William Rea and the late Dr. Spark. Nothing daunted, young Parratt—he was only nineteen—entered in the same year for the Leeds Town Hall organistship, Goss, Cooper, and Best being the adjudicators. He did better than at Newcastle, and took the second place out of seven selected candidates, the victor being William Spark, nine years his senior. How entirely the course of his life might have been altered had he gained either of these posts! The mention of these defeats may help to encourage some downcast young musician who finds it difficult to imagine any silver lining to the dark cloud of disappointment, and who fails to appreciate the words *Nil desperandum!*

WITLEY.

At the end of 1861 he was destined to experience a great contrast in his surroundings, the busy Yorkshire manufacturing town of some 52,000 inhabitants giving place to the tranquillity and inertia of a Worcestershire village of fewer than 500 souls. He left Huddersfield to become organist of Great Witley Church, near Worcester, and private organist to the Earl of Dudley, at Witley Court, at a salary of £100 a year and a house. Nash,

WALTER PARRATT,
AGED THIRTEEN.

look over the song, which I did, and after doing so he passed me the copy back, saying that he thought he could accompany me without having the music before him. This he did, and at the conclusion again asked to look at the copy, when, to my surprise, he pointed out two notes that I had sung wrong!'

His ability as a chess-player was very marked even in his boyhood. He soon became one of the strongest chess-players in Yorkshire, and, at the age of sixteen, took part in important matches; moreover, he proved himself to be a worthy foe of Mr. John Watkinson, then editor of the *British Chess Magazine*, a Huddersfield publication, and of other eminent experts. For

in his 'History and Antiquities of Worcester-shire,' refers to St. Michael's Church, Witley, as 'dry and wholesome'—a remark which might, with equal propriety, be made in regard to the theology of many sanctuaries. It is interesting to find that the painted ceiling, by Verrio, in the church, and the ten stained windows, by Price, are said to have come from the magnificent chapel at Cannons, near Edgware, the seat of the Duke of Chandos, so worthily associated with the name of Handel. There was an entrance from the billiard-room of Witley Court to the church. His first residence at Witley was a grange surrounded by a moat. He was very successful in training a choir of village boys and girls,—there were no available men—and on one occasion when the organ broke down these juvenile singers bravely and effectively sustained the service without accompaniment. The late

while going up hill, but went behind the cart and pushed it with all his might. Others seeing him came to help; thus was given a practical lesson in humanity to the driver of the poor beast. Having plenty of time on his hands at Witley he read a great deal, and walked from seventy to a hundred miles a week; 'there was not much else to do,' he remarks during a tramp across Hyde Park, and adds, 'but now, with penny buses and twopenny tubes, the art of walking will soon be lost.' He worked hard at Schumann's pianoforte works, then little known in this country, and a 'Valse-Caprice pour piano par Walter Parratt' (published) belongs to these Witley days. Although Sir Walter Parratt has never shown any great affection for Press personalities, we find that he contributed an anonymous article to the *Pall Mall Gazette* of January 16, 1867, on 'Musical Transcription,' which caused a good deal of comment.

TENBURY AND A CHESS FEAT.

Although Witley was musically isolated, were not Tenbury and Ouseley well within reach? In this connection the Rev. John Hampton, the present Warden of St. Michael's College, Tenbury, and Ouseley's valued helper forty years ago, kindly sends us the following reminiscences:—

Yes, I have most lively recollections of many visits from Parratt during his stay at Witley. He would think nothing of the walk—fifteen miles each way. On one occasion he amused us by arriving in time for breakfast, he having risen at four o'clock in the morning! The choral service seemed to have a wonderful charm for him. He would occasionally take the organ, and well I remember singing one evening in Wesley's 'Wash me throughly,' to his magic accompaniment. But, of course, the great attraction for him was the Bart. [Ouseley], who had for him the highest regard, and was as pleased as a child to get a kindred spirit who could make great fun out of musical puzzles as well as enjoy the 'Beauties' of Palestrina down to the Gloucester organist [S. S. Wesley]. They had high times together, and we all felt that the visits did our Warden great good mentally and physically.

A very remarkable feat of Sir Walter Parratt's memory is recorded in Dr. F. G. Shinn's book on 'Musical Memory,' also in the words of the Rev. John Hampton:—

In one of the lodgings attached to St. Michael's College, Tenbury, some eight or ten men were assembled. Von Holst and Sir Walter played on the piano in turn such music as was asked for, and always from memory. This went on for some time, when the chess-board was brought out, and Sir Walter proposed to play two men in consultation while he remained at the piano, still playing anything asked for, either from Bach, Mozart, Beethoven, Mendelssohn, or Chopin. He never looked at the chess-board, but continued to converse with those around, who did all they could to distract him, although without success. His memory never failed him for at least an hour, when the game was won by him, and he told us how he had been watching the chances of a poor fly which had become entangled in a spider's web. Both the antagonists come here occasionally, and have often spoken of the memorable occasion.



CARICATURE SKETCH OF
SIR WALTER PARRATT AND THE LATE MR. W. F. DONKIN.

Lord Dudley was much interested in the chess playing of his organist, and used to invite him to Witley Court to meet various people who were strong players—among them the late Lord Lyttelton—and pretended to be quite vexed if Sir Walter did not win his game.

At Witley, after his marriage, in 1864, to Miss Gledhill, of Huddersfield, he lived a country life, planting his own potatoes, keeping poultry, and looking after 'a very intelligent pig.' And here it may be mentioned that Sir Walter Parratt has a very strong affection for animals. Nothing arouses his sympathy so readily as any approach to cruelty to a dumb creature. Once, at Wigan, he not only soundly rated a man for urging on an overladen donkey

WIGAN.

The next change in his career came about in a curious way. He accidentally severed an artery in his left hand. It was a very severe cut—the marks are visible to this day; and although he made light of it to the extent of playing double pedals in order to relieve his disabled hand, still the mishap ‘got on his nerves.’ It was thought desirable that he should seek a more active sphere of work than the life at Witley afforded. One day Lady (then Mrs.) Parratt said to him: ‘Let us look in THE MUSICAL TIMES and see what appointments are going, and take the first that turns up.’ It so happened that this Journal of thirty-four years ago contained the following advertisement:

WANTED shortly, ORGANIST and CHOIR-MASTER for the Wigan Parish Church. He must be a sound Churchman. Organ of 3 manuals and 47 stops. Salary not less than £70 a-year. A very good opening in the town and neighbourhood for a thorough practical Teacher. Apply to the Rector of Wigan, Wigan. (THE MUSICAL TIMES, January 1, 1868.)

The vacancy thus announced was filled by the appointment of ‘Mr. Walter Parratt, organist to the Earl of Dudley at Witley,’ who, according to the *Wigan Observer*, ‘proved himself a tasteful and competent musician.’ The same journal of April 3, 1868, recorded that—

Mr. Parratt commenced his duties as organist of the Parish Church on Sunday last, and in the evening a peal from the church bells announced the fact.

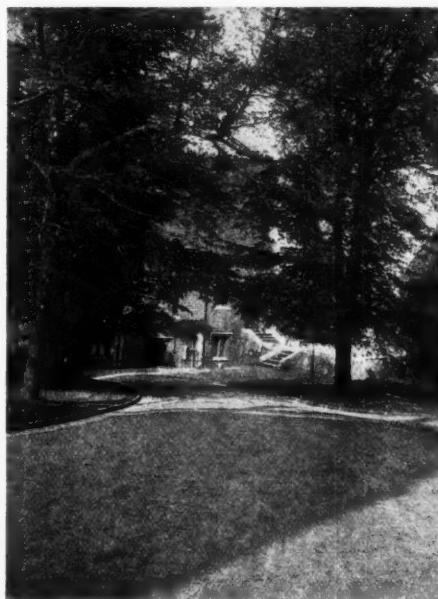
The contrast between the sylvan quietude of Witley and the grimy atmosphere of Wigan must have been very great; but a man of Sir Walter’s grit rises above his environment, and thus it came to pass that he was ‘very happy’ during the four years of his Lancashire life. He settled down to the daily round of a provincial organist, but without letting the grass grow about his feet after the manner of some men similarly placed. He kept up his chess-playing, beating his adversaries in many matches, opened various organs, took part in a choir cricket-match—there were not many runs in his score—and held the office of superintendent of St. Andrew’s Church Sunday School. As choir-master of the Wigan Church Choral Association he did excellent work, and at the concerts given by the Parish Church choir he enlisted the aid of such distinguished artists as Saiton and Lazarus. The kindness he met with from everybody at Wigan—among them the late Lord Crawford, the Countess and all the family—he will never forget, and he numbers among his dearest friends many in that Lancashire town. There, as elsewhere, he strenuously carried out the excellent advice given in the 9th chapter of Ecclesiastes, the 10th verse, to which the reader may be referred.

MAGDALEN COLLEGE.

In the year 1872, John Stainer became organist of St. Paul’s Cathedral. This wise appointment created a vacancy at Magdalen

College, Oxford. Stainer and Parratt had met and fraternised at Tenbury, and it is not surprising that the newly-elected chief-musician of St. Paul’s should write to the Wigan organist in these terms: ‘Why not apply for the post I am leaving?’ Parratt came south, played at Magdalen, and was at once elected. The loss which Wigan sustained may be estimated from the following account of his last Sunday evening’s service in the Parish Church of that town:—

For many months the voluntaries with which he has closed the services have detained a large portion of the congregation long after the Benediction had been pronounced, and on Sunday very few indeed of those who had been present at service left the edifice until the half-hour’s playing with which Mr. Parratt delighted his listeners was concluded. Moreover, there was a very large addition to the congregation from other churches and



THE OFFICIAL RESIDENCE OF SIR WALTER PARRATT,
THE CLOISTERS, WINDSOR CASTLE.

(From a Photograph taken by Mr. G. S. Fowler, B.A., of
St. George’s Choir School.)

chapels. Nearly all denominations in the town were represented, and as Mr. Parratt closed the organ there were universal expressions of regret that Wigan was losing a gentleman whose services to music in this town cannot be estimated, and whose genial and kindly disposition made him a general favourite. (*Wigan Observer*, October 5, 1872.)

Oxford opened up a fine field—which had been well tilled by Stainer—for the ever-energetic newcomer and worthy successor to one who had done splendid work in his college and in the University. Parratt not only unwearingly and ably discharged his arduous duties at Magdalen, but he held the organistship of St. Giles’s Church in the city, where, after evening service, he instituted congregational practices of chants

and hymns for the following Sunday. He was choirmaster of Jesus and Trinity College Chapels; he conducted the Exeter College Musical Society, the Trinity College Glee Club, Societies at Jesus (where they sang things in Welsh which he could not understand) and Pembroke Colleges, in addition to the Oxford Choral Society. He took a very active part in the operations of the Oxford University Musical Club, and one of our illustrations, in caricature delineation, shows him playing a duet with the late Mr. W. F. Donkin, who was lost in the Caucasus.

OXFORD OCCUPATIONS.

John Sebastian Bach still held the chief place in his musical affections, and in the 'Italian Concerts,' said by the *Undergraduates' Journal* to have been played by him, a well-known work of the great Cantor's can be identified. On May 15, 1873, he took the degree of Bachelor of Music, and in the same year gave organ recitals at the Royal Albert Hall. He rendered invaluable aid to Ouseley in the preparation of his University professorial lectures at Oxford, and 'Ouseley was never tired of expressing his obligation.' Similar assistance was freely and enthusiastically given to Dr. Corfe, organist of Christ Church, in performances of Bach's St. Matthew Passion and Christmas oratorio in the Cathedral, at which, in the absence of an orchestra, Parratt played the whole of the accompaniments on the organ, and, moreover, in a most masterly manner. On one occasion, in the absence of Corfe, he started to play the service at the Cathedral, and when that pedestrian-devoted organist returned late from one of his long walks, he said: 'I knew it was you, Parratt, as there is no one in Oxford who could play without using the pedals.' As conductor of the Magdalen choir at the May Day celebration on the famous tower of the college, he figures in Holman Hunt's well-known picture of that sunrise event. In April, 1874, he was associated with Dr. S. S. Wesley in the opening of the organ at the Victoria Rooms, Clifton. He says: 'I think I am the only musician with whom Wesley did not quarrel.' For a memorable performance of 'Agamemnon' at Balliol College, in June, 1880, he composed appropriate music, which, by-the-way, he has never heard!

LECTURES.

To the Oxford period belongs his first appearance on the lecture platform, due to the instigation of his old chess friend, Mr. John Watkinson, of Huddersfield. On January 12, 1875, he discoursed at one of the Highfield Lectures in Huddersfield on 'Pianoforte music and its composers since the death of Beethoven.' A year later, when 'The Pianoforte Sonatas of Beethoven' was his theme, he said:—

We have all heard the story which has been related of several eminent men, that if they were cast on a desert island, and could only have two books, they would choose the Bible and Boswell's 'Life of Johnson.' If a

musician were placed in that position, and if through some miracle his piano were cast ashore in a playable condition, I suppose his choice of two books would, in the case of ninety-nine out of a hundred, include these sonatas [of Beethoven] as the first choice; about the second there would be some difference of opinion. For myself I should choose the Forty-eight Preludes and Fugues of Bach, but I doubt if this would be the common selection.

In his case, however, the possession of a copy of the '48' would be superfluous, as he has them all in his head! The titles of his other lectures are 'Old dance tunes and their influence upon the development of musical art,' 'Organs and Organ Music,' and 'The organ as an imitation orchestra.'

HOBBIES.

At Oxford he became an ardent Freemason. He was initiated, May 25, 1875, at the Apollo University Lodge, and ultimately attained the dignity of Senior Grand Warden of Oxfordshire; paradoxically speaking, his present status in the Craft is Past Senior Grand Warden, and he is also Past Grand Organist of England. Chess, however, was his chief hobby. He became President of the Oxford University Chess Club, an office subsequently held by Prince Leopold (afterwards Duke of Albany). He captained the team which played in the first inter-University match against Cambridge in 1873, with the result that the dark blues won nine games, the Cambridge men two, and two were drawn. In the following year, however, the tables were turned, and in responding to the toast of the club, Parratt said that next to winning at chess, his highest pleasure was in losing at the game, and he would sooner see his University beaten again by Cambridge than not play them at all. He made much music with Prince Leopold during this Oxford period, and frequently played chess with that music-loving son of Queen Victoria: on one occasion he played two blindfold games against the Prince and Sir Robert Collins (his Equerry) and beat them both!

AN APPRECIATION.

No better conclusion to this Oxford period of his career could be furnished than the following sidelight on Sir Walter Parratt's University activities, kindly contributed by Mr. Basil Johnson, Music Master at Rugby School, and formerly an Academical Clerk at Magdalen College:—

I am most glad to write you a few Oxford recollections of my old friend and master, Sir Walter Parratt, for he could have had no more devoted a member of his choir than I was, and not many had the great privilege of being under his guidance for so long as myself, for I was his pupil at the Royal College of Music after leaving Magdalen.

The first impression that rises in my mind when I think of him at Oxford was the love and respect which we all had for him. Of course his genius was recognised, and the enthusiasm which he inspired among his many pupils was

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unbounded; but apart from this we all loved the man himself for his modesty, his kindness of heart, his keen sympathy in all that was going on and in what we were all doing, and his industry and devotion to duty, qualities which have come to be known now by a far larger and greater circle. He worked enormously in those days as now. He played two services a day at Magdalen. He never had an assistant, and scarcely ever would allow anyone to take his place. He played the pianoforte a great deal at the Musical Club and at College Concerts, conducted several College Societies, and always taught assiduously. No figure was better known than his in Oxford, generally tearing down the street at a quarter-mile pace, waving his hand to every friend or shouting out a jovial greeting. It was an encouragement to meet him.

His heart and soul were in his work at Magdalen. He once said to me that he always felt that our Chapel there was a specially sacred place. His organ playing is now famous, but I venture to think that it has never been better appreciated than by those of us who heard it day after day at Magdalen and came to see how much thought there was in it. His treatment of some of the Psalms—*e.g.*, *Ixxviii.*, *Ixxxix.*, *civ.*, *cvi.*, *cxlvii.*, remains vividly in my memory now after twenty years; also his accompaniments of certain anthems and certain oratorio movements from Bach, Haydn, and Mozart, to which he gave the orchestral colouring with a delicacy and finish such as I never heard from any other player on any organ.

Sir Walter's attainments in sight-reading, playing from memory, and transposing have always been phenomenal. I remember his transposing Wesley's 'Wilderness' once all through for the sake of a new chorister who had to take the solo in an emergency, playing it from beginning to end with the utmost clearness and brilliance, and telling me afterwards that 'it was altogether an awkward occasion as he had no copy of the anthem in the organ-loft!' He was recognised at Oxford as a genius in other spheres besides music. No brain was more active even in that seat of learning. He was a great reader and had a wide knowledge of all sorts and conditions of things. Besides all this he was a great chess-player and an enthusiastic Freemason. Once he told me that his two hobbies had been chess and Freemasonry, and there is no doubt that he gave considerable time to both these pursuits. The puzzle is to discover how he ever found time to practise!

WINDSOR.

Ten busy and delightful years had been spent at Oxford when the call, in the nature of a 'command,' came from Windsor. In 1882 Sir George Elvey retired from the organistship of St. George's Chapel, which he had held for forty-seven years, and Mr. Walter Parratt, as he was then, succeeded him in that important and pleasant post. Many deep-rooted ties were severed in leaving Oxford, where the organist of Magdalen was immensely popular, but many as valued were to be formed in the new and honourable office to which he was now called.

The ancient house in which he resides—the official habitation of the organist—is most pleasantly situated in the Lower Ward of Windsor Castle, as shown in our illustration. The view from the drawing-rooms, across the river and beyond Eton, is very fine and picturesque. A

part of the building is occupied by the Chapter Library—an apartment in which took place the first reading of 'The Merry Wives of Windsor,' by command of Queen Elizabeth, who was present on that interesting occasion.

THE ROYAL COLLEGE OF MUSIC.

One of the first changes made by Sir Walter on coming to Windsor was the rebuilding of the organ, which included the alteration of its compass from F to C, and the transference of the manuals from the east to the south side of Green's noble case, a change which enabled the player to see both the east and west ends of the stately sanctuary. He had scarcely settled down to the quiet life suggested by the tranquillity of the Cloisters when, greatly to his astonishment,



SIR WALTER PARRATT

AT THE ORGAN OF ST. GEORGE'S CHAPEL, WINDSOR.
(Reproduced from a Photograph taken by the Rev. W. Marshall.)

Sir George Grove asked him (in 1883) to accept the principal professorship of the organ at the Royal College of Music, with a seat on the Board of Professors. His acceptance of the offer proved to be a tower of strength to the College, and the powers-that-be may well ask: 'What should we do without Parratt?' Many organists can bear testimony to his great teaching gifts, marvellous memory, his remarkable personality, and unvarying kindness. He also holds the conductorship of the Choral Class at the Royal College. No less than eight of his former pupils are at the present time organists of English Cathedrals, and one, Dr. Percy Buck, of Harrow, is an ex-cathedral organist, while other 'old boys' are, the organist of the Temple Church, the music-master at Rugby, and H.M. Inspector of

Music in the Education Department. In 1892, on the occasion of his Knighthood, he was presented with a congratulatory album containing many signatures of past pupils; and *on dit* those who have studied under him propose to entertain him at a dinner during the present month. These tokens of esteem and affection he greatly values.

HONOURS.

Marks of Royal favour came to him in the honour of Knighthood,—conferred by the hand of good Queen Victoria, at Osborne, on August 5, 1892—the appointment of Private Organist to Her Majesty, and in 1893, that of Master of the Queen's Musick, both the latter offices having been renewed by King Edward VII. His Warrant reads thus:—



This is to certify that

SIR WALTER PARRATT, M.V.O.,

is, by the King's Command, hereby appointed into the Place and Quality of Master of the King's Musick.

To have, hold, exercise, and enjoy the said Place together with all Rights, Profits, Privileges and Advantages thereunto belonging.

Given under my Hand and Seal this twenty-third day of July, 1901, in the First year of His Majesty's Reign.

CLARENDRON.



On January 30, 1894, the 101st anniversary of his father's birth, he received the degree of Doctor of Music, *honoris causa*, from his old University (Oxford), and, in succession to the late Sir John Stainer, he was elected an Honorary Fellow of St. Michael's College, Tenbury. He greatly values the distinction of having been elected a member of the Athenaeum Club, under Rule 2, which provides for 'the annual introduction of persons of distinguished eminence in science, literature, or the arts, or for public services.' In 1901 the King conferred upon him the Cross of the Royal Victorian Order.

VARIOUS ACHIEVEMENTS.

In addition to the Agamemnon music already referred to, Sir Walter Parratt has composed music to 'The Story of Orestes,' several anthems for the Obit services at St. George's Chapel and other special occasions, and some songs. He has edited madrigals for the Bach choir, and he initiated and edited 'Choral Songs by various writers and composers in honour of Her Majesty Queen Victoria' (1899), the last of which is from his own pen. He contributed ten articles to Grove's 'Dictionary of Music and Musicians,' and he wrote the chapter on 'Music' in Mr. Humphrey Ward's compilation, 'The Reign of Queen Victoria' (1887). Mention must be made of his conductorship of the

Windsor and Eton Choral Society, the Windsor and Eton Amateur Orchestral Society (which he founded), and the Windsor Amateur Madrigal Society, all honorary and local appointments which provide a fine outlet for his abilities and energy. At one of the concerts of the Choral Society Sir George Grove delivered a little address on Mendelssohn's 'Scotch Symphony' before its performance; and the members of the Madrigal Society had the honour of singing before Queen Victoria on several occasions, in addition to rendering excellent service at the Bach performances, initiated by Sir Walter, in St. George's Chapel. He has held the office of examiner for musical degrees in the Universities of Oxford and Cambridge, and he is now senior examiner in the University of London, and examiner to the University of Wales. He has rendered similar service at the Fellowship examinations of the Royal College of Organists, and at the Associated Board of the Royal Academy of Music and Royal College of Music.

PERSONALITY.

To describe the personality of a man is always difficult, especially when his idiosyncrasies are of so strongly marked a nature as those belonging to the subject of this sketch. Of some men it may of a truth be said, the more you know them the less you like them; with Sir Walter Parratt it is exactly opposite. Intercourse with him is in the nature of a mental tonic. Of a strong magnetic personality, his interests are many. He has a fine literary taste, and the range of his authors is wide: De Quincy is a favourite. Architecture has a strong fascination for him, and the works of Pugin are to be found among 'My Friends,' as he calls his books. His chess achievements and Freemasonry hobby have been mentioned. The amount of work he gets through is astonishing. His well-knit figure and wiry frame seem fit for anything. One would think that all his nerve force would be used up in his multifarious duties; on the contrary, any superfluous energy he works off by vigorously manipulating a pair of 7-lb. dumb-bells. Highly cultured, he has happily escaped the 'superior' veneer which some University men mistake for good breeding. In the nature of freaks, there may be mentioned that on one occasion he played through a service without using his thumbs, and once, in very cold weather, he played in a pair of thick woollen gloves! He is fond of a joke and does not disdain a pun. A sentence on a post-card, written in red ink, reads: 'You see I have the pen of a reddy writer!'

ORGAN ACCOMPANIMENTS.

It is a very pleasant experience to sit with him in the organ-loft at a service in St. George's Chapel, Windsor. In that roomy height, among the brilliant banners of the Garter Knights, one experiences the environment of another world. The rush of life, its cares, its strenuousness,

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its discords, seem to be resolved into a peace nearly approaching that which passeth all understanding. The service, not the organist, dominates the character of the accompaniments; the voices, not the instrument, are the first care of this reverent chief-musician. An old, sweet-toned, stopped-diapason on the choir organ is a special favourite, and the accompaniments throughout are of simple unobtrusiveness. Would that all organists could hear the devotional beauty of the service in St. George's Chapel, Windsor, and profit thereby.

Sir Walter Parratt has a great dislike to the over-blown and over-grown church organs of the present day. He spoke very strongly on this point at the Bradford Church Congress in 1898. At a previous Congress (Wakefield, 1886), when speaking in support of the value of ladies' voices in country church choirs, and enlisting such valuable aid when few boys' voices are obtainable, he said :—

After long experience I am of opinion that ladies are the most regular in attendance, the most interested in their work, and in every way the most easily managed part of any musical society.

In an article on the organ (*Victorian Magazine*, January, 1892) he wrote, apropos of the office of the church organist :—

The organist must remember, too, that he is in a position of great responsibility. None of us who go to church can escape from him. We must hear his attempts to give musical expression to the vigorous imagery of the Psalms, and it is a terrible thing to hear him at the end of a sermon kicking out his stops with a view to the performance of some vulgar and entirely inappropriate march.

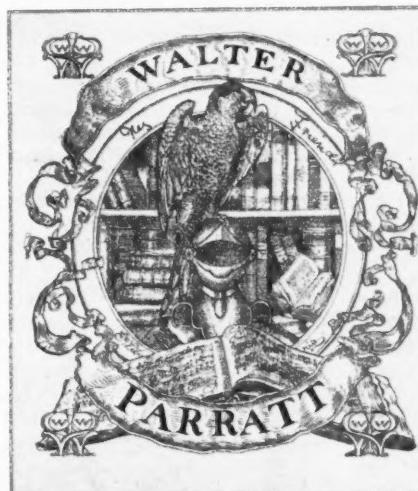
SIDE-LIGHTS.

Two interesting side-lights on Sir Walter's methods may now be given. The first is by his assistant at St. George's Chapel, Mr. Martin Akerman, who writes :—

The choristers of St. George's Chapel possess one of the warmest spots in Sir Walter Parratt's heart. Their games, music-makings, and theatricals all in turn are sources of great interest and pleasure to him. Each term he hears the boys perform on various instruments and reports thereon, besides giving valuable advice to the various instrumentalists, and occasionally to a budding composer. On Saints' days the choir practice takes place at the choir school, when the boys generally prevail upon their genial choirmaster to perform something. I have heard him give, what is the boys' greatest delight, Mozart's one-fingered waltz, and also 'God save the King' and 'Rule, Britannia!' as a duet for one player! Sir Walter also knows the juvenile affection for sweets and fruit. Huge bags of oranges or apples appear after morning practice in addition to tins of sweets 'to moisten their little throats.' In bad weather, in order to prevent the boys from contracting colds, he will visit them instead of their having to climb up the hill to him for their daily choir practice at 8.30 a.m. For their last theatrical performance he promised to write the incidental music, but found time only to contribute one item, a humorous song, which was sung to the huge delight of both performers and audience.

The second is from Dr. Walford Davies, organist of the Temple Church, and a former chorister and assistant to Sir Walter at Windsor :—

Of Sir Walter's work with his choristers I can tell of my own intense enjoyment while I was one of them, and of my admiration since. One evening, before he came to Windsor, in 1882, I remember seeing a fellow-chorister prostrate himself into a whimsical and uncomfortable attitude. He announced that he was about to 'do penance' because Sir George Elvey was leaving. If he had known how happy we were destined to be with Sir Walter, he might, without disrespect to Elvey, have saved his self-imposed pains. I remember that the daily practices (9 to 10 a.m.) were soon changed to 8.30, lasting usually half-an-hour, and thus lengthening our playtime. I believe the same arrangement holds to this day, and I doubt whether Sir Walter misses more than three of these



THE BOOK-PLATE OF SIR WALTER PARRATT.

DESIGNED BY MISS ROSIE M. M. PITMAN.

practices, if as many, through the year. His faithfulness in this respect is inspiring to younger men. He turns what might be drudgery into a daily pleasure. I remember the delight with which we ran to our 8.30 practices, and recall the frequent joy of new anthems to read. Of these, I recollect with special affection two, which I think are excellent types of his own tastes: 'How lovely is Thy dwelling-place' (Brahms), and 'Thou Judge of quick and dead' (Wesley). While he continually brought new music into use, the old school was not neglected; and I suppose the répertoire of Windsor is one of wider range than almost any in England. And I have the impression that Sir Walter's own enthusiasm and vital pleasure in *all* the schools, from Tallis to Brahms, has much to do with the ideal recollection of them all that can linger in an old chorister's mind. What boy ever really learned to love Gibbons in F of his own accord?

Of his choir-training I remember some notable features: his plan of resting the boys' voices; his never-failing exercises, especially of long held notes and scales; his insistence upon clearness of consonants and natural easy speech in song; his objection to such vocal distortion

of words as 'claap the glaad haand' in Crotch's chorus from 'Palestine'; and I remember his clearly-spoken reverent example to us of how Wesley's solemn words should be sung:

'And watch a moment to secure
An everlasting rest.'

To describe my old master's organ-playing I should search for such words as clear, restful, precise, lasting, satisfying. He has a statuesque quality which his critics would call cold and his admirers sane. His proverbial love of Bach is, I think, typical. Those who look for colour and for strong nervous rhythmic sense as the signs of a great artist may declare him unemotional; but those who see greater things to love in the intensity and depths of polyphony, and in the stately, noble restraint of an old cathedral school, will claim Sir Walter Parratt as their faithful champion.

THE MASTER OF THE KING'S MUSICK.

It only remains to refer to the office of The Master of the King's Musick. One of his duties is to conduct the Private Band of the Sovereign whenever the players are called upon to perform, either in the private apartments of their Majesties, or at state functions. The répertoire embraces composers of every nationality. The band consists of thirty-four performers—violins, nine; violas, four; violoncellos, two; double basses, two; flutes, oboes, clarinets, and bassoons, two each; horns, three; trumpets, two; a bass trombone, harp, and tympani complete the number. Previous to the régime of the present Master the performers had always to stand when playing in the royal presence, but, through the kindly offices of Sir Walter, the late Queen commanded that her musicians in ordinary should assume the more comfortable posture of sitting.

Mr. Alfred Gibson, the leader of the King's Private Band, has kindly furnished us with the following interesting notes:—

During the lifetime of our late lamented and beloved Queen the duties of the Private Band were very interesting for many reasons. Her Majesty not only took great interest in its members, but she selected many of the works performed, some on account of old associations, and others by reason of sympathy with and liking for the works of certain composers, both classical and modern. The concerts given at Osborne in particular seemed to bring us closer to Her Majesty, and her kindly interest in our work drew from us the best we could give; many of the performances there will live in our memories as most refined and finished, and, moreover, exceedingly interesting.

I am sure that every member of the Band feels proud to play under the baton of Sir Walter Parratt. He is a strict disciplinarian, but his unfailing tact and humour bring out the best points of every player. The rehearsals are models of well-ordered work, not a moment being wasted. A busy man himself, he is always kindly considerate in regard to our engagements, and although no failing of duty in the Private Band is permitted, rehearsals are appointed at convenient times, and everything possible is arranged for the benefit of all concerned. All work heartily with him, and we are most enthusiastic in the performance of our privileged duty.

QUEEN VICTORIA.

Sir Walter has had important and responsible duties to perform in connection with many domestic events—baptisms, marriages, deaths, and memorial services—connected with the Royal Family. Moreover, it is an open secret that he was a special favourite of our late revered Queen Victoria, and that she had a particular personal regard for him. One of the most treasured of the many gifts, royal and otherwise, that he has received is a richly-jewelled baton, with his monogram set in enamel and diamonds, presented by Her late Majesty in acknowledgment of the Serenade in the Quadrangle of Windsor Castle on her 80th birthday. A description of that interesting and memorable incident, of which the present writer was a privileged eye-witness, appeared in the issue of this Journal for June, 1898.

Although the performances of the Private Band at Windsor and at Osborne took place late in the evening, no one of those who listened was more alert and interested than the aged Queen. She would make enquiries about any new composer, if a piece by such an one had been played. Her memory was quite extraordinary. On one occasion she asked Sir Walter to play some dances from Auber's opera 'Masaniello,' which she had not heard for many years. When the Band had finished, she said to the Master: 'Sir Walter, you only played two dances, there are three! The one you omitted is a Guaracha.' 'Yes, your Majesty,' he replied, 'I did not care for that; but we will play it now.' At its conclusion the Queen said: 'I think you were right, Sir Walter.' One more peep into that happy past. 'The Queen once sang to me,' Sir Walter tells us, 'a song by the Prince Consort. It seemed so strange for me to be sitting at the piano, playing the accompaniment, while she was standing.' Thus Sir Walter experienced the sensations of Mendelssohn, who, fifty years before, enjoyed a privilege that very rarely falls to the lot of any musician.

The career of Sir Walter Parratt is one that serves as an inspiration to every young musician, obscure though he be, to pursue his pathway in life with high aims and noble endeavour, stimulated by hard work, and encouraged with the thought that he may thereby reach the goal of success and gain the esteem of his fellow men.

Dr. Percy Buck writes from 4, Woodlands, Harrow:—

'Dear Sir,—Arrangements are being made for a dinner of the old pupils of Sir Walter Parratt, for Tuesday, July 29, at which he will be the guest of the evening. As secretary to the dinner committee, I find it exceedingly difficult to trace the addresses of all Sir Walter's old pupils. May I, therefore, avail myself of your widely-read Journal to ask them to communicate with me in regard to particulars of the dinner?'

THE ROYAL MUSIC LIBRARY AT BUCKINGHAM PALACE.

The Royal Music Library, as a separate collection, dates no farther back than the time of George III. Some of the oldest books and manuscripts, many of English origin, may have formed part of the old Royal collection originated by Prince Henry in the reign of James I.; but the large collection of manuscript operas by Steffani and other eighteenth-century composers doubtless formed part of the library of the Elector of Hanover. The precious Handel autographs give a distinction to the Library which makes it unique. George IV. left no mark on the collection; but during the reign of Queen Victoria it was largely added to by presentation and a judicious system of purchase. The hand of the Prince Consort may be traced in making the collection what it now is—of practical use as a good working library.

Until quite recently the books were kept in glazed bookcases in a room at the back of the state ball-room. This location—an upper story approached by a single and narrow staircase—was a most unsatisfactory one, as in the event of a fire the entire collection, with its priceless Handel treasures, might have perished. Last year, however, the cases and their contents were removed from the elevated position they had so long occupied and deposited in a fire-proof room situated in the basement of that labyrinthian building known as Buckingham Palace. There the books remain under the vigilant care of the Master of the King's Musick.

The old Library has now become the private room of Sir Walter Parratt. It contains the organ upon which, in 1842, Mendelssohn played in the presence of Queen Victoria and the Prince Consort. For sixty years this curiously-designed instrument stood in one of the private apartments of the Prince Consort. After the late Queen's death it was re-erected in its present position. Our illustration (on p. 453) shows the wardrobe appearance of the organ. No pipes are visible, and the two wings were so designed as to flank the sides of a fire-place, with a mirror between. The bellows, now in the same room as the instrument, originally stood in a corridor. The organ, built by 'Gray, New Road, Fitzroy Square,' was doubtless erected soon after the marriage of Queen Victoria in 1840. It contains one manual (C compass), and an octave of pedals. The key-board and pedal-board can be drawn in and out, like two drawers; when they are recessed, the right-hand side of the organ assumes the cupboard-like appearance of the corresponding wing. The tone is pleasantly old fashioned, and as Sir Walter Parratt plays a few bars of 'How lovely are the messengers,' the strains become reminiscent of that 'happy day,' sixty years ago, so fully and pleasantly recorded by Mendelssohn when he visited the Queen and Prince. Here is the extract from the letter written by Mendelssohn to his family

in Berlin, and dated July 19, 1842, in which he refers to this organ at Buckingham Palace:—

I must give you a minute account of my last visit to Buckingham Palace, for I know that you will be as much interested in hearing about it as I am in telling you. . . . Prince Albert had asked me to go to him on Saturday at two o'clock, so that I might try his organ before I left England. I found him alone; and as we were chatting the Queen came in, also alone, in a simple morning dress. She said she was obliged to leave for Claremont in an hour, and then, suddenly interrupting herself, she exclaimed, 'But, goodness! what a confusion!' for the wind had littered the whole room and even the pedals of the organ—which, by-the-way, made a very pretty feature in the room—were covered with leaves of music from a large portfolio that lay open. As she spoke she knelt down and began picking up the music; Prince Albert helped, and, I too, was not idle. Then Prince Albert proceeded to explain the stops to me, and the Queen said that she would meanwhile put things straight.

I begged that the Prince would first play me something, so that, as I said, I might boast about it in Germany. He then played a chorale, by heart, with the pedals, so charmingly and clearly and correctly that it would have done credit to any professional; and the Queen, having finished her work, came to sit by him and listened, and looked pleased. Then it was my turn, and I began my chorus from 'St. Paul,' 'How lovely are the messengers!' Before I had got to the end of the first part they had both joined in the chorus, and all the time Prince Albert managed the stops for me so cleverly—first a flute, at the *forte* the great organ, and at the D major section the full organ. Then he made a lovely *diminuendo* with the stops, and so on to the end of the piece, and all by heart—that I was really quite enchanted.

Sir Walter Parratt's room also contains Handel's double ('large') harpsichord—a Ruckers instrument, dated 1612—bequeathed by the composer of the 'Messiah' to King George II. But alas! the only remaining portion of its original grandeur is the case. A night's rest in a room with such surroundings might well be broken with visions of Handel and Mendelssohn.

It is now time to refer to some of the King's music-books carefully preserved in the lower regions of the Palace. And here it may be observed that this article—the first of a series on music libraries—makes no pretension to be exhaustive. It is written with the object of endeavouring to interest the general reader, not to satisfy the cravings of the bibliophile. Upon entering the room, the centre of attraction is the splendid collection of Handel manuscripts—eighty-seven volumes, bound in royal red. Handel bequeathed them to his faithful henchman and amanuensis, John Christopher Smith, who similarly disposed of them to King George III. as a token of gratitude; they are the private property of the Sovereign. These precious treasures cover a period of nearly half-a-century—from 1702, when Handel was a youth of seventeen, to 1751, when, at the age of sixty-six, he composed the oratorio of 'Jephtha.' The volumes are of various sizes, ranging from the small oblong folio to the tall tome. One gazes upon the original manuscript of the 'Messiah'—the rugged calligraphy of a great man—with

feelings of reverence mingled with awe. No dull monotony of crotchets and quavers in dignified procession, but character in every symbol, which shows itself in the words, writ in the boldest of capitals—GOD WITH US.

Mozart is peculiarly represented in two volumes, bound in royal red, which contain the following composition of that great master, written in his childhood, and personally presented to Queen Charlotte, the spouse of George III., by the little fellow during his visit to London in the year 1765. Here is the title:—

Six sonates pour le Clavecin qui peuvent se jouer avec L'accompagnement de violon ou flauto Traversiere. Très humblement dédiées à sa majesté Charlotte, reine de la Grande Bretagne, composées par J. G. WOLFGANG MOZART, Agé de huit Ans. Oeuvre III.

London:

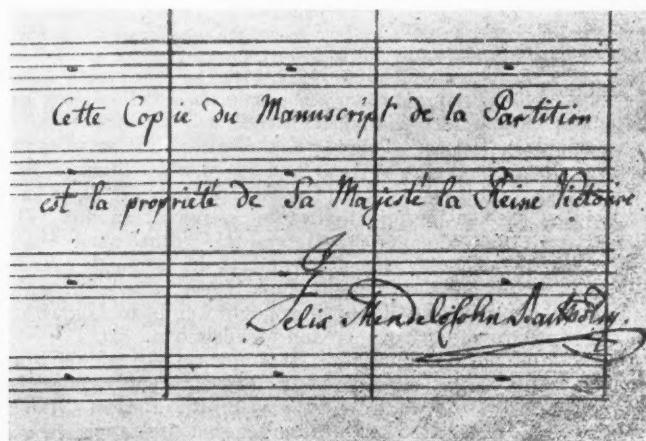
Printed for the author and sold at his Lodgings at Mr. Williamson, in Thrift Street, Soho.

The preface, dated '18 January, 1765,' is in French, very long and eulogistic. It may or

be referred to, although the book containing it is preserved at Windsor Castle. It is the autograph manuscript of the religious play, entitled 'Die Schuldigkeit des ersten und grossten Gebotes' ('The observance of the first and greatest Commandment'), composed by Mozart at the age of ten. This precious volume, purchased for the sum of £10 by the Prince Consort in the year 1841, is fully described by Otto Jahn in his 'Life of Mozart' (English edition, vol. i., p. 51). He says:—

The score, which fills 208 pages, bears unmistakable traces of boyish workmanship in the blotted notes, and in the uncertain writing and spelling of the text of the songs (that of the recitatives is in another and a firmer handwriting), but there is no sign of boyishness in the music itself.

It may be assumed that Haydn made the acquaintance of the Library thirty years after Mozart paid his only visit to England, as C. F. Pohl, in his valuable 'Haydn in London,' tells us that Queen Charlotte presented him (Haydn) with a manuscript of Handel's second Passion Oratorio (Brockes); this may have been the original autograph, as its whereabouts is



FACSIMILE OF THE INSCRIPTION WRITTEN IN THE MANUSCRIPT COPY OF 'ATHALIE'
PRESENTED BY MENDELSSOHN TO QUEEN VICTORIA.

may not have been written by the young gentleman himself, but it concludes in these words:—

Je suis avec le plus profound respect, Madame, de
Votre Majesté, Le très-humble et très obéissant petit
serviteur, J. G. W. MOZART.

In the original edition, the violin part is not printed separately; but it is here to be found in manuscript, written by Leopold Mozart, the father of the juvenile composer. Probably in order not to disconcert the little fellow, the music is so printed that no turning over of the pages is necessary—a large sheet, folded when the book is not in use, can be opened out at the keyboard. Another juvenile effort of Mozart's may

unknown. Mendelssohn, a great favourite of our late Queen and her Consort, may be found in an interesting full-score manuscript of his 'Athalie,' in a copyist's hand; but the score contains several alterations by the composer, who also wrote in it a characteristic inscription in French, a pretty compliment to the nationality of Racine. By gracious permission of His Majesty the King we are enabled to give a facsimile of this inscription.

The collection of manuscript operas by that very remarkable musician Steffani (1655-1730) is of unusual interest. It formed part of the effects of George I. which that monarch brought with him from Hanover. All Steffani's operas composed in Hanover contain the first violin



THE ORGAN IN BUCKINGHAM PALACE ON WHICH MENDELSSOHN PLAYED TO QUEEN VICTORIA AND THE PRINCE CONSORT.

(Photographed, by gracious permission of the King, specially for THE MUSICAL TIMES.)

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part written with the G clef on the first line of the stave. Steffani was very kind to Handel when the latter composer visited Hanover, and the old and the young musicians subsequently met in Rome. Bach and Handel in their youth both listened to Steffani's operas at Hamburg; moreover, it is more than probable that Handel had the run of the Royal Music Library at Buckingham Palace! For example, in a *Divertimento drammatico*, entitled 'La lotta d'Hercole con Achelo,' by Steffani, on the shelves of the Royal Library, we find the following:—



The foregoing is the beginning of the symphony to a song, of which the vocal strain opens thus:



It continues after this manner:—



Here we can trace the source of 'Angels, ever bright and fair.' An opera, in one act (also by Steffani), entitled 'Baccanali,' contains the first notes of 'Let the bright seraphim'!



But this is not all: in these scores of Steffani there may be found the germs of the 'Hallelujah Chorus,' 'Why do the nations?' 'For unto us,' 'How beautiful are the feet,' 'O ruddier than the cherry!' It is evident that the works of this old and almost forgotten composer, Steffani, proved a rich quarry to George Frederick Handel, Esquire.

Some curiosities may now be noticed. At the end of a volume containing Byrd's anthem, 'Lord, in thy rage rebuke me not,' there is a song with chorus, beginning:—

Welcome they who lead or follow
To the Oracle of Apollo,
Here he speaks out of the pottle
Or his tripos the tower Bottle

Andrea Nencini is an unknown composer, but he is here represented by the full score of a 'Te Deum, en Anglais, écrit pour deux chœurs, et deux orchestres,' the original manuscript dedicated and sent to the Prince Consort on the occasion of the birth of the Princess Royal, afterwards the Empress Frederick of Germany. The 'famous Mr. Godfrey Keller,' although a shining light in London during the reign of Queen Anne, is among the forgotten celebrities of long ago. An accommodating set of sonatas by him bears this title:—

SIX SONATAS; the first Three for a Trumpett, Houbois, or violins, with Double Basses. The other Three for two Flutes, and two Houbois, or two violins, with Double Basses. Composed by GODFRIJ KELLER. Amsterdam: engraven and printed by Stephen Roger.

A volume of Fantasies for the organ, composed for Charles I., shows that the Italianization of an English name is not a modern fancy, the author's Coperoario being a thinly-disguised form of John Cooper, the master of Henry and William Lawes. Of English composers who retained their patronymics we find some curious canons (*circa* 1611), written in from two to twenty parts, by Elway Bevin, a pupil of Tallis. Of the same mechanical cleverness are specimens by Dr. John Bull. Some of these 'puzzle' canons, in their rotary progressions, are in the nature of a forecast of the 'Inner Circle' trains on the Metropolitan Railway.

Of peculiar interest are two collections of virginal music. The first, 'Will Forster's Virginal Book,' is an octavo volume of 238 folios, and probably belonged to Sir John Hawkins. The music is written on six-line staves. At the beginning of the volume is a 'Table of the Lessons,' written in the same hand as the rest of the book, and signed '31 Januarie 1624. Will. Forster.' The compositions by Byrd, Thomas Morley, John Bull, John Ward, and others, are both sacred and secular. They have some curious titles, e.g.:—

The Daises of Man.
For looke howe highe.
Parsons Innominey.
If my Complaints, or Pyper's Galliard.
Watkins Ale.

The other collection is a fine folio volume known as 'Benjamin Cosyn's Virginal Book.' It contains ninety-eight various pieces of music, including 'Six services for the King's Royall Chappell.' At the beginning is an index, divided into 'A Table of these Lessons followinge made and sett forth by Ben Cos.....made by Mr. Doctor Bull.....made by Mr. Or. Gibbons,' and 'A Table of all these lessons generally contained in this Booke are in Number : 96. By me Benjamin Cosyn Right owner of this Booke.' The names of the composers include Mr. Cosyn himself, Orlando Gibbons, Doctor Bull, and

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Thomas Tallis. Some of the quaint designations of the pieces may be given:—

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Filliday Floutes me.
The Galliard to Doct. Bulle's Fantastick Pavin.
The Quadren Pavin.
The Galliard to it.
A Fancy for a Double Orgaine.
Docter Bulle's Jewell.

There is also 'A Catch of 9 parts in one,' set to the words 'Let us goe pray for John Cook's soul.' *

A fine folio volume in the autograph of Henry Purcell arouses special interest. An old manuscript catalogue of the Royal Music Library, compiled about the year 1780, says of this book: 'This volume is Purcell's original score of several of his anthems and odes, and was presented by Dr. Philip Hayes.' This magnificent tome, which bears upon its first page the signature of 'E. H. Purcell, grandson of the author of this Book,' is entitled 'A Score Booke containing severall anthems wth Symphonies.' The anthems are at one end, and at the other are 'Welcome Songs and other songs, all by my father,' as the only surviving son of the composer therein recorded. Among the anthems, all of which have accompaniments for strings, is 'My heart is inditing' (8 voices), 'one of ye^e anthems sung at ye^e coronation of James II.' Two anthems have obbligati for two violins. We find in this book such a direction as 'the triple of the symphony again,' and as a title, 'Symphony wth 2 Trumpits, 2 Violins, a Tenur and Bass.' The inscriptions on some of the 'Welcome Songs,' &c., speak for themselves.

A Welcome Song for his Royal Highness on his return from Scotland, yeare 1682.

A Welcome Song for his Majesty on his return from Newmarket, Oct. ye^e 21, 1682.

A Latine Song made upon St. Cecilia, whose day is commemorated yearly by all Musitians, made in ye year 1683.

Sighs for our late Sov'rain King Charles ye^e 2d.

A Song that was perform'd at Mr. Maidwell's, a schoolmaster, on ye 5th of August, 1689, ye^e words by one of his scholars.

Next to the Handel autograph scores this Purcell autograph volume is one of the most precious in the Royal Music Library.

The 3,000 volumes of which, roughly speaking, the Library consists include many modern publications—*e.g.*, complete editions of the great classical composers, and an entire set of Wagner's operas in full score, a most valuable acquisition; thus the ancient and modern productions of the art find a home in this Royal collection. Many of the books, presentation copies of feeble effort, are, however, of little value, notwithstanding their gorgeous bindings.

For kind help rendered in the preparation of these inexhaustive remarks on the King's Music Library, thanks are due to Mr. Barclay Squire, and in no small degree to Sir Walter Parratt, Master of the King's Musick, for his kindness in many ways.

The next article of this series will treat of music in the Bodleian Library, Oxford, which is to celebrate its Quincentenary in the month of October next.



THE FORERUNNERS.

The fate of all pioneers belongs to somewhat of a tragedy, no less in art than in active life. Amerigo was the forerunner of Columbus; and although his name has been perpetuated in the histories as the man who gave his name to the New World, the romance of Columbus has, nevertheless, occupied most of the ideas of human kind in its remembrance of the great discovery. Now, Art is a more remote province than a mere geographical conquest; and it is therefore most reasonable (though infinitely pathetic) to find that in art the cruelty which attends the career of the ancestry of things seems even more acute than that which goes side by side with mere physical discoveries. Copernicus, for example (to take a scientific instance), discovered the relations between planetary movements and cube-roots. Surely that was a most amazing matter to diagnose. The man in the street, however, knows nothing of planetary movements, or of cube-roots; yet he knows everything about the laws of gravitation. Mark then the sequel. Sir Isaac Newton discovered the laws of gravitation from the data furnished by Copernicus. Newton remains for ever as the ideal of human genius; but how few remember the influences which provided him with his material? One may say, of course, that every locus represented by an equation of the second degree is either a parabola, a hyperbola, or so forth; but of what effect is that to the average man? He skims the words over; he yawns; he mutters 'pedantry'; and he never suspects that what are to him the commonplace things of life are the outcome of such cabalistic terms.

Music is the counterpart of mathematics in so many points that it is not wonderful that it, too, has had an ancestry which is largely buried in neglect. Music may be described as mathematics transformed by a fairy-wand into a figure of glory. An ellipse made silv'n, two straight lines converted into 'golden rules'—you might continue the list indefinitely—but herein lies the essence of its effectiveness. And who were the forerunners? Who were they who snatched from the night some principles of art, and some such sense of fine combination, as in the end has produced the magnificent body of latter-day music which we recognize as fulfilling in a peculiar sense the emotion of the time? One asks the question in vain. You look abroad and find

* Full descriptions of these and other Virginal Collections of Music, from the able pen of Mr. W. Barclay Squire, will be found in Grove's 'Dictionary of Music and Musicians,' vol. iv., p. 305, *et seq.*

only such traces as persuade you of no more than their mere existence. You are in a historical mood, haply; and you read with glow and admiration 'Summer is icumen in.' Then you ask, somewhat dismally: 'Whence came this particular art?' Here is clearly no forerunner. The thing seems complete in itself. It represents no beginning. Its complex beauty, its most definite self-assertion, make no appeal whatever to the future. It is a summary, not a timid suggestion; it is rather posterity than ancestry. It has had a forerunner all its own, and yet is a forerunner itself.

It is only after such a revelation that one begins to search the facts that lie actually under one's eyes. (By such a method, it may be said, and by it alone, have all the great scientific discoveries been made.) Treading cautiously, you watch in your advance the panoramic figures of Time as they stepped vividly in their own day. Here is Gluck. He is not attractive at a first glance; he has no particular love for strangers; he is curiously inaccessible. There approaches one Dr. Burney, who has braved extraordinary perils by land and by water in order to see the great composer. He plays 'Orfeo' to the English musician; and then—and then—he fades into space; and in his place there swims up a face resolute and most determined, a face upon which Gluck has cast his shadow—one ready, you would say, for every onslaught, and for every chance and change of time. Looking back upon the ideals of Gluck, this face is contemplative, and turns to both a backward and a forward issue. It is the face of Richard Wagner. Here is one, you would say, who, above all men, has the power of piercing the future. It was his attribute, even in his own day, to be known as the musician of the future. And yet one sees him looking back and facing his forerunner with most attentive zeal. Gluck had formulated in one of his famous prefaces his dramatic ideal. Wagner took the thing up and multiplied it fourfold. The forerunner had not worked in vain; he had created Wagnerism, and had yet completed a wonderful work in itself.

Let me go back somewhat in history. The men whose musical work is identified (far more in the character of collector and annotator than in that of composer) with the name of Gregory the Great were certainly the forerunners, in the strictest sense of the term, of much foreign mediæval musical art. They amassed a body of melody; they discovered how to express their religious belief in a single line; they lamented for their dead in music; they celebrated ideally the 'marriage of true minds'—note their 'Veni, Sponsa Christi'; they sang hymns of war in warrior tones—'Deus tuorum militum'; they cried 'amore languo' with an inimitable sense of repose and of languishment; they were, in fact, in their own way, the interpreters of human emotion, from a superficial aspect of things, as wonderful as one can conceive. Sometimes I think that ancient Egypt, as one sees it through

its dim and faint records, had some such musical vitality, and that the most wonderful nation of past days compiled its qualities in a musical outburst of thought. How great a forerunner is here! Here is a nation teaching Judaism how to sing. 'In Exitu Israel de Egypto'—the hymn which has been termed 'Modus Peregrinus'—was surely learned from the nation who understood the weariness of the flesh, who knew well how brief were the days of this life, and who, rather than die for ever, made mummies of men, and kept dead things in an inanimate condition of existence, sooner than relinquish the thought of resurrection. And there is no doubt that Judæa, the persistent, learned the Egyptian lore; there is no doubt that the chants and the songs which the Jews have handed on to us came from Egypt. Here was indeed a forerunner of the world, as I have just now said; and I fancy that in this modern civilization of ours it will not be easy to find so curious an example of the temporal ancestry of things which fulfil, at the present day, a complete vision of an Art.

I have elaborated as far as is necessary the principle which seems to run through all artistic endeavour. That endeavour must be preceded by a paternal effort. The father, the son, the grandson, may not reach the kingdom which was originally marked out for their possession; and yet, in the final issue, the forerunners win their crown. They, in their lifetime, had no reward; they had no recognition. They stepped into the darkness surely with a sense of failure upon their souls, even as Moses, looking from the hill whereon he drew his last sigh, gazed upon the promised land knowing that he would never enter upon the fruition of its glories. But we who look back upon lives fulfilled can see that the forerunners are greatly to be admired. Purcell is, perhaps, an exception in some measure. He certainly had applause in his own day; but the applause was not approachable to his genuine merit. Yet he forecast Wagner—the artist who founded Bayreuth, and was the favourite of a King; he forecast him so curiously that, in a certain passage of 'King Arthur,' you have Wagner, in considering precisely a similar situation, using the same phrases, the same harmonies, the same orchestration (essentially, and, of course, within limits) as those invented by Purcell. Let nobody for one moment think that Wagner was therefore in any sense one who at any time depended upon another man's idea for purposes of his own creation. My point is rather this, that Purcell was a forerunner in so far that his absorption of musical ideas in his own day was so complete that, in the passage of time, the new musician adopted a phrase as natural which had to the older master doubtlessly appealed as a singularly bold and original idea. In other words, the forerunner had conquered a province; he had made novelty a commonplace; he had accomplished his mission.

I have it in my heart, then, to be sad for many of the forerunners of music. They look ahead;

they are on tip-toe, peering into the future. They push the abyss of time (as it were) away from their feet; and they mount upwards, but they faint because Time is cruel to them, and will not grant them a lease wherein to fulfil their ideals; but Time, relenting, gives the heritage over to another of a later period, and he reaps the reward which the dead had hoped to attain. It is something of a heart-rending thought; but it is so universal in the commoner walks of life, that one is almost surprised to find the same law working out to what seem to be more important issues in the life that is naturally regarded as more chosen and as more separate.

With all the temptations to emotionalism that music contains, this art more than any seems to me to contain eternal seed-qualities which make for future repute, for future appreciation. One may have, at this moment, it may be, many controversial enemies; that is neither here nor there; it is in the nature of things. But one still watches the passage of music along a path which no words can oppose with any effectual effort:—

Quod non imber edax, non Aquilo impotens
Possit diruere.

One sees the advance of things through the forecasts which belong to a dead generation. Those forerunners (I will not doubt it) did not think that they had come to the end of their art. They were but groping their way. They found the milestones on their path, and, as one might do in a country lane, they left their bunch of wild flowers behind them, as they journeyed forward. Nevertheless, they did their work; and very often it happened that their work in itself was of a most remarkable quality. Their chief accomplishment, however, seems to have been to delve a path for the generations that were then only in the making. How strange a problem is thus set before the imagination! *They* were the forerunners of our art; and we, standing upon a mere bridge of time, dismiss them with a backward gesture, feeling our own imperturbable finality in musical phraseology. We see the receding bridges, it is true, but do we herald, even in idea, the on-coming tidal rush of the future? Richard Strauss, for example, makes no secret of his visitations into the house of the future. To him, as to all his companions in the past, it has occurred that he has been belaboured with abuse, that his work has been pronounced impossible, and outside all decent consideration. Richard Strauss, under one's contemporary eyes, may be developing into the position of a forerunner.

The cemeteries which contain the ashes of great men seldom find a last resting-place for the relics of those who, stepping high upon the ladder of the present, look forward to the triumphs of the future. The more primitive forerunners of music lack recognition. They are treated as the necessary begetters of modern musical thought, not as the splendid adventurers who made modern musical thought a possible thing. Yet they were the guessers of musical life; they spoke of the

'music of the spheres'—feeling in some grandiosely uncertain way that music existed throughout the Kosmos. Not for them was rule or definite law. They imagined greatly; and the lesser generations that came along captured their big ideas, put them into shape and form, and made them intelligible to this most unintelligible race of man. It is for that reason that one can ascend, generation by generation, and find that the forerunners of our immediate times were, indeed, men of most deserved repute, who stood only at the outset of the cycle later to be completed. We have a very great pride in our modernity; and we have reason. But the modernity of yesterday was no less vain. The savage that drummed upon stretched skins thought himself extremely modern; but to-day we laugh at his miserable drum. Yet was he, no less than Gluck, than Wagner, than Richard Strauss a—forerunner. Let it not be thought for a moment that one cares not for any forerunners any artistic generation. 'Homo sum,' said Terence; and I belong to my time also. One does but draw a parallel—here and there burlesque, it is true; but anybody who has the purpose to be philosophic may do something to help human thought and human endeavour.

VERNON BLACKBURN.

MORLEY'S PLAINE AND EASIE INTRODUCTION TO PRACTICALL MUSICKE.

PASSAGES FROM A LECTURE DELIVERED BY THE LATE SIR JOHN STAINER, PROFESSOR OF MUSIC, TO THE UNIVERSITY OF OXFORD, DECEMBER 8, 1897. THE TERCENTENARY OF THE YEAR IN WHICH MORLEY'S BOOK WAS PUBLISHED (1597).

No book of musical instruction is so worthy of commemoration on its tercentenary as this by old Thomas Morley. He was born in 1557 when Palestrina was between twenty and thirty years of age, he was a contemporary of Wilbye, Weelkes, Dowland, Converso, and Marenzio. Monteverde had not yet stood forth as the champion of an advanced style.

Morley had studied assiduously the compositions of former generations—those of Dunstable, Fulda, Josquin, Ockenheim, Mouton, Horatio Vecchio, Tallis, Kirby, and others, and he was a pupil of our great Englishman, Bird, who was his senior by about twenty years and yet survived him by nearly twenty years. It is necessary to bear this in mind, and throw ourselves back into the midst of his *entourage*, in order to gauge correctly his true position in the history of the art of music. His early musical training was probably received when a chorister-boy of St. Paul's Cathedral, of which he afterwards became organist, but he resigned this post and kept his appointment as a gentleman of the Chapel Royal.

This introduction to practical music which survives as a permanent monument of his learning and genius was written when he was forty years of age. Seven years later he was

taken to his rest. He dedicated the work, with profuse expressions of gratitude, to his master, Bird; and like many books of that period, it is thrown into the form of a dialogue between a pupil, his friend, and their teacher. This dialogue-form of teaching, though cumbersome and involving a great deal of useless repetition, is in one respect very valuable, for we often incidentally obtain peeps into the thoughts, habits, and tendencies of the times, which would not occur at all if the book were in the ordinary form. The characters are introduced in this manner:—Philomathes says to his friend, Philomathes,—

'Staye (brother Philomathes) what haste? Whither go you so fast?'

Phil.—To seeke out an old friend of mine.

Pol.—But before you goe, I priae you repeat some of the discourses which you had yester night at master Sophobulus his banquet: For commonly he is not without both wise and learned guests.

Phil.—It is true in deede. And yester night, there were a number of excellent schollers, (both gentlemen and others) but all the propose which then was discoursed vpon, was Musicke.

His friend then says, with a little dash of sarcasm:—

'I trust you were content to suffer *others* to speake of that matter.'

Whereupon Philomathes replies:—

'I would that had been the worst: for I was compelled to discouer mine own ignorance, and confesse that I knewe nothing at all in it.' . . . 'Supper being ended, and Musick bookees, according to the custome being brought to the table: the mistresse of the house presented mee with a part (*i.e.*, a separate voice-part) earnestly requesting mee to sing. But when after manie excuses, I protested unfeignedly that I could not: euerie one began to wonder. Yea, some whispered to others, demauding how I was brought vp: so that vpon shame of my ignorance I go nowe to seeke out mine old friend Master Gnorimus, to make myselfe his scholler.'

This passage is a valuable allusion to home-music of the sixteenth century. We pride ourselves in this Victorian era as being very musical, but we clearly are still far behind our ancestors of the Elizabethan period. It would be interesting to note, if single voice-parts of madrigals, the music without bars, and without cues, were handed round after a dinner-party, how many of the guests would be compelled to 'protest unfeignedly' that they 'could not'!

[The 'Scale of Musicke which wee terme the Gam,' as presented to Philomathes to learn at his first lesson, and various puzzling passages in Morley, were then explained by the Professor, who remarks: 'No wonder that Philomathes at last gets confused and forgets something, and apologises to his master:—"O I crye you mercie, I was like a potte with a wide mouth, that receiueth quickly, and letteth out as quickly."']

Philomathes, having counted up the number of notes in the scale of Hexachords, asks (very naturally), 'Why then was your scale devised of XX. notes and no more?' Morley evidently does not quite know how to answer this question; he did not dare suggest that the Guidonian system was insufficient or inadequate, and yet he knew quite well that all vocal composers of his

time (including himself) exceeded these limits at both extremities. His reply is an evident subterfuge: 'Because that compasse was the reach of most voyces: so that vnder *Gam* vt the voice seemed as a kinde of *humming*, and aboue *E la* a kinde of constrained skricking. But wee goe from the purpose, and therefore proceede to the singing of your ensample.'

Philomathes is then introduced to the various forms of notes: Large (equal to eight of our semibreves), Long (equal to four semibreves), Briefe (equal to two semibreves), Semibreife, Minim, Crotchet, Quauer, Semiquauer.

This list of notes is a most interesting link between mediaeval and modern music.

[The length of the various notes was then explained; it was shown that the Minim was formerly the shortest note in existence, although even in Morley's time a semiquaver was necessary.]

During the period when *Vocal Music* was the principal branch of the art, the old long-drawn notes answered all purposes, because, though they looked very long on paper they could be sung as fast as desired; and they were probably always sung much faster than we now imagine. The Minim, being their shortest note, must have been equal to our quaver, at most. But instruments of the keyboard family, virginals and other predecessors of our pianofortes, had been rapidly coming into vogue, and brought with them a special kind of music, that is to say, Variations on themes, sacred or secular. The rapidity of execution on virginals in the days of Morley was extraordinary, and demisemiquavers were in common use in virginal music.

The master then discourses with Philomathes on Ligatures, and here we have the most reliable account of these complicated signs which has come to us; not that there is a dearth of treatises on this subject, but because the explanations are often so entangled and unintelligible.

All, however, in Morley is perfectly clear and plain.

Next our student is introduced to *Mood*, *Time*, and *Prolation*.

Mood when a Long was the unit divided into Breves.

Time when a Breve was divided into Semibreves.

Prolation when a Semibreve was divided into Minims.

But as the note called the Large was still in use, the Mood was divided into Greater or Less. Greater when the Large was the unit, Less when the Long was the unit. In what we should call triple measure, the unit was not dotted as now, but it was understood to contain three of its kind, not two. As if we, for example, in $\frac{3}{4}$ time, made our semibreve without a dot, to equal three minims; or in $\frac{3}{4}$ time made our undotted minim to equal three crotchets. But our ancestors discovered how to make even this complicated.

The Mood was Perfect when a Long equalled three Breves, Imperfect when it contained two. Time was Perfect when a Breve equalled three Semibreves, Imperfect when it equalled two. Prolation was not called Perfect and Imperfect, but Major when the Semibreve equalled three Minims, and Minor when it equalled two. What we call compound times were obtained by mixing these together. It may not be realised that the note called the Large equals 256 Demisemiquavers, or in the Greater Mood Perfect equals 384 Demisemiquavers.

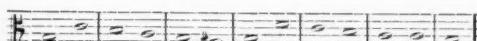
Morley then enters into the subject of proportions. At the close of the fifteenth and in the early part of the sixteenth century, learned musicians loved to revel in the mixture of notes of all sorts of relative lengths—Duple, Triple, Quadruple, Quintuple, Sextuple, Septuple, Octuple, Nonuple, Decuple. These were simple. Then there were compound—Sesquialtera, Sesquiteria up to Sesquinona, then Duplasesquialtera, and so on. But this silly attempt to combine notes of such different relative lengths was happily confined to the works of theorists, it rarely found its way into compositions intended for use. Old Morley seems to have been laughing up his sleeve while discoursing upon it. It is rather suggestive that he should have taken nonsense-words for his Plain-song:

Christes cross be my speede, in all vertue to proceede, A, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s & t, double w, v.x. with y, ezod, & per se, con per se, title, title, est Amen.

When you haue done begin againe begin againe.

Pages of very complicated music in various proportions follow.

In Part Second, the master expounds descant to his pupil. This chapter is full of interest to the historian, as it shows that the extempore descant of the previous century had become in Morley's time merged into what we should call counterpoint. It is gradually being formulated, as in the course of the next century, by the learned and dry Fux, but it has ceased to be *alla mente*, and it is rapidly merging into the later counterpoint. Morley's method is to take a simple subject which he calls his Plain-song, and add a part note against note, two notes to one, three notes to one, and with discords by 'binding' or suspension. To this:



he gives over fifty different counterpoints. What we call the Fourth Species, or, by Syncopation, he calls quaintly a 'Driving-way' or 'Binding-wise.'

There are several points of historical interest here. Descant, as is well known, was originally the art of making simple harmony, generally by adding one part only, to a short piece of church plain-song. Rules for going up or down according to the movement of the plain-song, and for making concords and for avoiding

discords, were learned by heart, and were often so well mastered that not only on looking at a plain-song could an expert add his descant, but even on hearing it sung—if sung slowly. Philomathes says, 'When I learned descant of my maister Bould, hee seeing me so toward and willing to learne, euer had me in his companie, and because he continually carried a plain-song booke in his pocket, he caused me doe the like, and so walking in the fieldes, he would sing the plain-song, and cause me sing the descant.'

But theorists often found some difficulty in getting a morsel of plain-song convenient or suitable to their clever tricks, so they took to writing their own plain-song—gradually dropping the title plain-song (as it had in fact ceased to be plain-song), and called it *canto fermo*, fixed-song or subject. Examples of these when written down, laid the foundation of that art of counterpoint on any given subject, which is the backbone of Bach's, Mozart's, and Mendelssohn's choral works and fine fugal writing.

The next noticeable fact is that the word Fugue is creeping gradually into use, as signifying a point of imitation carried through two or more parts, but not so strict as the following of the Dux and Comes in the Canon.

In the Part Third, Morley treats of Vocal composition, or as he terms it, the 'setting of songs,' giving rules for harmonization, and for writing cadences. Of course the word Song, did not necessarily mean a solo, there were 'songs' in three, four, five, or six parts. He also gives an interesting four-part setting of the eight Gregorian Psalm Tones or Gregorian Chants. He then discourses on the characteristics of Motets and Madrigals. His description of the latter is most quaint: 'The more varietie of points bee shewed in one song, the more is the Madrigal esteemed, and withall you must bring in fine bindinges and strange closes according as the words of your Dittie shall moue you.' Then come various specimens of Canon, including the well-known one in the shape of a cross. Then Morley gives general hints as to composition; amongst them is a warning not to put rests and stop a voice in the middle of a word. He gives a funny example from our old English writer, John Dunstable, who, in setting the words 'Ipsum regem angelorum,' stops the Tenors at angelo . . . and after beating eight bars, makes them sing 'rum'; then another eight bars are counted and they again say 'rum.' But notwithstanding Morley's warning, the habit of stopping in the middle of a word lasted on for another 150 years; it frequently occurs in the opera-songs of Handel and his contemporaries.

He laments sadly over the growing distaste for the sacred and dignified motet, and the rapid usurpation of 'light' music, which, he says, 'is not particular to us in England, but general through the world.' Morley is curiously inconsistent when he makes this onslaught on light vocal music, for he himself was one of the

finest composers in Europe of *Fa las*, *Ballets*, and *Canzonets*. He also speaks of the 'new-fangled opinions of our country men, who will highlie esteeme whatsoeuer commeth from beyond the seas, and speciallie from Italie, be it never so simple, contemning that which is done at home though it be neuer so excellent.' History does indeed repeat itself. Morley would have been astonished could he have foreseen that, 250 years later, our beautiful song-writer, Hatton, found it profitable to bring out a set of songs under the name of *Czapecz*, and that Herr Manusfeldt's songs were very much admired until they turned out to be the compositions of our Hugo Pierson, then they were shelved for ever. That in my youth, a Miss Diana Dickson got a hearing as Signorina Dianelli; that recently, Mr. Campbell was only allowed to walk the operatic stage as Signor Campobello; and that a good English violinist, in order to secure an impartial hearing, appeared before the public under a German pseudonym. What folly! How can we excuse ourselves? Here is an excuse: It has been our national characteristic for 300 years; let us agree to say that we are not responsible for it, it is entirely the result of *heredity*!

Old Morley generally treated the weaknesses of his time and the unkindness of critics in a polite and gentlemanly way, but some stupid musicians had said that his book was so comprehensive that it would take away their pupils, that it would rob 'a number of honest poore men' of their living. Morley quickly disposes of them, he declines to answer such 'malicious caterpillars.' He adds, 'And as for those ignorant Asses, who take vpon them to lead others, none being more blinde then themselves. . . . I ouerpasse them, as being unworthie to be nominated.'

In reading over the long list of dances of various kinds, one must regret that they are so entirely neglected and forgotten; they can all be recovered from old books like '*Chorégraphie*' and others. Touching rapidly on dance tunes of the period, *Pavans*, *Galliards*, *Almanes*, *Branles*, *Voltes*, and *Countrydances*, the master then tells *Polymathes* and *Philomathes* that they now 'lacke nothing of perfect musicians' and only require practice and experience. He adds, 'and seeing night is already begun, I thinke it best to returne, you to your lodgings and I to my booke.' They tell the master they will be busy on the morrow 'making prouision for our journey to the Vniuersitie,' they beg him for some songs (*i.e.*, vocal works) which may direct them in their compositions, and also 'recreate vs after our more serious studies.' He replies 'As I neuer denied my schollers any reasonable request, so will I satisfie this of yours, therefore take these scrolles, wherein there be some graue, and some light, some of more parts and some of fewer, and according as you shall haue occasion use them.'

[In conclusion were sung some of the 'songs' from these very scrolls which the master handed

to his scholars as a farewell gift: two beautiful motets and a madrigal—'*Eheu, sustulerunt Dominum*' and '*Agnus Dei*', and '*O sleepe, o sleepe fond fancie*'—as well as three other compositions by Thomas Morley, the madrigal '*Arise, awake, you silly shepherds sleeping,*' and two balletts—'*Fyer, fyery! my hart!*' and '*Daintie fine sweet Nimphe delightfull,*' the former taken from '*The Triumphes of Oriana*' (1601), and the latter from the '*First Booke of Balletts to five voyces*' (1595).]

HANDEL'S MESSIAH: PREFACE TO THE NEW EDITION.

BY PROFESSOR PROUT.

(Continued from page 383.)

III.

I have now to speak in detail of the results of the collation of the text of the oratorio, and also of the modifications of Mozart's score which have appeared either necessary or advisable. The most convenient plan will be to take the work number by number; but it will be first needful to give the sources on which the text of the present edition is based.

The most important of these is the photolithographed facsimile of Handel's autograph, the original of which is in the King's Music Library at Buckingham Palace. Of this there are two editions: the earlier was published in 1868 by the Sacred Harmonic Society, and the later in 1892 by the late Dr. Chrysander, as one of the supplemental volumes issued by the German Handel Society. It is the latter that I have collated for the present edition.

Next in importance and value to Handel's own manuscript are the copies made by his amanuensis, Christopher Smith. Foremost in interest among these is the copy known as the 'Dublin score,' because it was that from which Handel conducted the first performance of the oratorio in Dublin. This copy formerly belonged to the late Rev. Sir Frederick Ouseley, who bequeathed it, together with the rest of his valuable musical library, to St. Michael's College, Tenbury. Though the greater part of this score is in Smith's handwriting, it contains three complete numbers in the composer's autograph; and in most of the movements there are notes, sometimes of great importance, added by Handel himself. The indications *senza Ripieni* and *con Ripieni*, which are not found in the autograph, and which have been already spoken of, are all taken from this score. I have to express my best thanks to the Rev. John Hampton, the present Warden of St. Michael's College, for the generous manner in which he has placed this priceless manuscript at my disposal for the purpose of this edition.

Another valuable and most interesting MS. score, also in the handwriting of Smith, is that belonging to Mr. Otto Goldschmidt, who has most kindly allowed me to collate it. This copy,

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which formerly belonged to Dr. William Hayes, whose name is written on the fly-leaf of each of the three volumes in which it is bound, has an advantage over both the autograph and the Dublin score in being quite complete. Mr. Goldschmidt has also collated it with the Hamburg conducting score, formerly in the possession of M. Victor Schoelcher; by its aid I have been able to verify more than one doubtful reading, and thus to make use (at second hand) of the Hamburg score, also in Smith's handwriting.

I have also to thank my friend Dr. W. H. Cummings for the loan of a curious and interesting volume, in Smith's handwriting, containing songs from Handel's oratorios, transposed, most probably, for some special singer. Among these are 'Comfort ye' and 'Ev'ry valley,' in D, 'Rejoice greatly' in G, and 'He was despised,' also in G. The examination of this volume has occasionally helped me to settle a doubtful point.

Of the printed editions of the full score, I have collated those of Walsh (or, more accurately, Randall and Abell) and Arnold; and of scores with Mozart's accompaniments, the original (oblong folio) edition by Breitkopf and Härtel, the reprints of the same by Addison, Novello, the London Handel Society, and Peters, and Franz's edition, already spoken of. In nearly every case the same mistakes are to be found; and the chief result of the examination has been to confirm my previous feeling as to the necessity of a revised and corrected text.

In going through the oratorio it would be wearisome and unprofitable to call attention to every small correction that it has been necessary to make, such as the deletion of countless shakes, added, for the most part, in the first published edition; neither is any mention made of what are obviously printer's errors. Nothing of importance has been consciously passed over, though it is more than possible that, with such a multiplicity of detail, a few points may have inadvertently been overlooked. Enough will, in any case, be given to show the chief respects in which this edition differs from its predecessors. For easier identification every tenth bar in the full and vocal scores is numbered.

PART I.

No. 1.—OVERTURE.—In the introduction (*Grave*) of this overture, Mozart has added parts for bassoons, horns, and trombones, while for the fugue he employs only strings. Handel, as we know from the parts bequeathed by him to the Foundling Hospital, used oboes and bassoons, in addition to the strings, in both movements. It is more than probable that he employed the organ also, though of this there is no positive evidence. I have therefore re-scored the overture, removing the parts for the brass as being inappropriate and superfluous, and restoring the reed instruments, doubling the oboes in some places by clarinets, and introducing the organ from time to time.

The double dot was not in use in Handel's time, and the value of a single dot after a note varied according to circumstances, adding either a quarter, one-third, half, or three-fourths to the length of the preceding note; the performer was guided by the context in deciding the exact value to be given to the dot. Of this there is abundant proof in the music of the middle of the eighteenth century. One short example will suffice. In the opening symphony of Bach's Cantata 'Herr Jesu Christ, wahr'r Mensch und Gott,' at bar 2 is seen the following:—

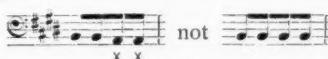


where it is quite evident that the first group in the first flute must be played $\text{C} \cdot \text{E}$, so that the second note shall be of the same value as the fourth note of the second flute. There are many passages in Handel's music in which it is certain that the notes, if performed exactly as written, do not give the effect intended by the composer. This question has been fully discussed by the late Sir W. G. Cusins in his pamphlet 'Handel's Messiah: An examination of the original and of some contemporary MSS.', pages 21 to 24. The writer brings strong evidence to prove that in many places in Handel's works a quaver was written where a semiquaver was intended. The introduction of the overture to the 'Messiah' is undoubtedly one of these passages; I have therefore felt no hesitation in changing the text throughout to—



In this I am supported by the authority of Dr. Crotch's arrangement of the overture for the organ. As Dr. Crotch had studied at Cambridge under Dr. Randall, who had himself been a viola player in Handel's orchestra, there can be no question as to the trustworthiness of the traditional reading that he has given.

No. 2.—RECIT.—'Comfort ye, my people.' The autograph here shows two interesting variations from the printed editions. In the bass of bar 15, Handel wrote for the last four quavers—



In the Dublin score Smith has the four B's; but this copy, though in general extremely correct, is not altogether free from transcriber's errors, and, as Handel's manuscript here is perfectly distinct, I have adhered to it, considering the musical effect of the $\frac{1}{2}$ chord on the last beat of the bar to be a distinct improvement. At bar 22, Handel has written—



Here, again, the Dublin score agrees with the printed editions in giving D, not F, at the seventh quaver of the bar. Possibly Handel himself made the change; in any case, it has seemed best to give both versions here, and to leave the choice of reading to the singer. In this number I have added nothing to the score except a few notes for clarinets in bars 12, 13, and 26, to fill up the empty two-part outline of the harmony.

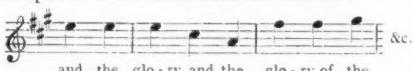
No. 3.—AIR.—‘Ev’ry valley.’ In this number considerably more modification of the printed score has been necessary. To fill up the numerous bars in which only the voice-part and bass were printed I have thought it advisable to write parts for clarinets, and to add notes in a few places to the bassoon parts. On the other hand, I have cut out without hesitation the tasteless flourishes for flutes and bassoons in the accompaniment to some of the cadences. For instance, the final cadence for the voice (bars 74 to 76) is thus accompanied in the printed score:—



That this (which I have never heard played in this country) is one of Hiller’s additions there can be no doubt; for nothing at all resembling it is to be seen in any one of the three scores of which Mozart’s autographs exist.

In bar 24 the first note of the bass is D, not B, both in Handel’s manuscript and in the Dublin score. The mistake (evidently in the first instance a printer’s error) was made in Walsh’s edition, and has been copied by all succeeding editors. The fact that it leaves the chord without any third might at least have excited some suspicion as to its correctness. In several passages of this air I have removed or simplified the additional accompaniments, where they seemed irrelevant or superfluous.

No. 4.—CHORUS.—‘And the glory of the Lord.’ The division of the syllables in the opening subject has been already spoken of (p. 382). In this edition the phrase is printed throughout as Handel wrote it. In one place near the end of the movement (bar 107), where the composer had introduced an elision:—

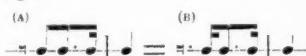


the word ‘and’ is omitted, as in all the printed editions, the sense being quite complete without it. At bars 12 and 13 the first entry of the subject in the alto is thus accompanied in the printed score:—



This harmony seems quite contrary to the spirit of the music; had Handel intended the double suspension here, surely he would have indicated it in the figured bass. I have therefore replaced the passage (which I suspect to be Hiller’s) by the simpler harmonic progression which Handel’s bass naturally suggests. The only addition I have made to Mozart’s score is the organ part; in two places (bars 17 to 29, and 63 to 68), in which no accompaniment but that of the basses is given to the chorus, I have doubled the voice parts in unison—in the former case by the organ, small notes in the wind being given for use where no organ is available; in the latter passage by the wind.

No. 5.—RECIT.—‘Thus saith the Lord.’ Here is another case in which Handel’s notation does not express his precise intentions. In his time dots were very seldom written after rests; and it was a matter of common knowledge that if a quaver were written after a rest, and before a dotted quaver followed by a semiquaver, the first note should be played as a semiquaver, e.g.:—



This figure, which plays an important part in the accompaniment of this recitative, is indifferently written by Handel in both forms.* In bars 3 and 4 we find it as at (B), while in the immediately succeeding repetitions of the passage Handel takes the older notation (A). In the latter part of the recitative he gives the form (B) in bars 22 and 29, but retains (A) in bars 25 and 27. It is quite evident that the rhythmical figure should be the same in each case; I have therefore adopted the modern notation throughout. It is curious that Mozart, who in the similar figure occurring in ‘The trumpet shall sound’ has altered Handel’s notation in accordance with modern usage, has not done so in this number, but has left it as it was written by Handel and as it is printed in Walsh’s edition—the only one to which he had access.

No. 6.—AIR.—‘But who may abide.’ In Handel’s original score in Buckingham Palace these words are set for a bass voice to quite different music, though the first five notes of the subject are identical in both. The second and far superior version is found in the Dublin score, and is in Handel’s autograph throughout. It is written in the alto clef, but is nevertheless printed for a bass in nearly all the editions I have met with. Mozart gives it to the bass, though Walsh’s edition, from which he prepared his score, has it correctly for an alto voice, the part being printed in the G, not the C clef. In his score the air is found in the Appendix, the

* Sir W. G. Cusins, in the pamphlet already referred to, points out that in one place in the Dettingen Te Deum Handel has written

| · · · | for the trumpet, and | · · · | for the oboe

in the same passage, proving that a quaver might stand either for a quaver or a semiquaver.

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older version just spoken of being given in the text. In Arnold's edition the piece is also correctly given for alto. I have, of course, printed it for the voice for which Handel wrote it. In the Dublin score the usual indications as to *Ripieni* are not given; but as the preceding recitative is marked *senza Rip.*, there can be no doubt as to Handel's intention. Had he meant *con Ripieni* he would certainly have written it to contradict the previous direction. I have therefore added *senza Rip.*, but have put the words in brackets to show that they are not in the original. The only addition I have made to this number has been a part for clarinets, to fill up the empty two-part harmony. In bar 22 I have slightly modified the disposition of the harmony (not Handel's) for the strings; at bars 48 to 58 I have given the flute parts to the clarinets, transposing them an octave lower, to support the voice instead of obscuring it; and in the final cadence of the voice part (bars 148 to 150) I have added clarinets, and struck out the flute parts as superfluous.

No. 7.—CHORUS.—'And He shall purify.' In this chorus I have for the first fourteen bars restored Handel's organ accompaniment. I have added clarinets to the score, in order to use them with bassoons to replace the organ, if necessary. (See remarks on No. 4.) At bar 4 the first violin part, both in the autograph and the Dublin copy, has—



Walsh incorrectly gives—



and later editors have copied him, regardless of the fact that this reading causes bad consecutive octaves with the viola. Mozart doubtless noticed the octaves, for in the earliest edition of his score we find a conjectural emendation in the viola part—



but in the later reprints of this edition the consecutives reappear! Even Franz, who, it might have been imagined, would have noticed the octaves, and at least have taken the trouble to collate the passage with the autograph facsimile, does not appear to have done so; he follows other editors in giving the text incorrectly.

At the first entry of the alto (bars 9 and 10) Handel's autograph has quite distinctly—



In the Dublin score, and in all printed editions, the two quavers are given as . Mr. Goldschmidt's score agrees with the autograph. In adhering to the reading of the

original manuscript I have been guided by two considerations: first, that the subject of the chorus has  (not ), and that the same form of the melody is persistently carried through the movement; and secondly, that in one place (the tenor in bar 27) Handel at first wrote  and then corrected it, as is clearly seen in the facsimile. It is further worthy of notice that the chorus is founded upon a movement in one of his Italian duets 'L'occaso ha nell' aurora' (German Handel Society, Part XXXII., pages 119 to 121); and in this movement the subject invariably appears with two even quavers. It is doubtful whether the alteration was made by Handel himself; if it was, it would no doubt be in order to make the passage go with the bass



at the same point. The notes in the second violin and viola at bar 15 are not in the original MS., but have been added in pencil by the composer himself in the Dublin score. At bar 40 I have deleted the D's which Mozart has written for the horns, because they make a $\frac{4}{3}$ chord, which (as already mentioned) Handel hardly ever employs.

(To be continued.)

Occasional Notes.

The Private Band of the Sovereign has undergone more than one change since its formation in the days of long ago. At the time of the Accession of Queen Victoria (in 1837) it consisted entirely of wind-instrument players. In an article entitled 'Her Majesty's Chamber Band,' which appeared in the *Musical World* of December 22, 1837, the constitution is given as follows:—

Clarinets	5	Horns	2
Flutes	2	Trumpet	1
Oboes	2	Trombone	1
Bassoons	2	Serpent	1
Drums	1		

Thus making a total of seventeen players. The journal above referred to furnished the names of the performers, and analysed their nationality. The former included such familiar patronymics in the orchestral world as Waetzig (twice, clarinet and horn), Card (flute), Malsch (oboe), and Schröder (trombone); nine are designated Englishmen and the remaining eight foreigners. The leader was 'Mr. Williams, of Hereford,' a celebrated clarinet player in his day and the author of an instruction book for the instrument, while the Master of the Queen's Musick at that time was Mr. George Frederick Anderson, who held the appointment for upwards of thirty years. At the end of 1840, the year in which the marriage of Queen Victoria took place, the Private Band was re-organised by the Prince Consort, who changed its constitution from a wind band to a full orchestra. The Prince's beneficial influence showed itself in many ways, but none more so than in his love for music and the means he used for the propagation of the art in its best and purest forms.

The English Coronation Exhibition, organized by Herr Nicholas Manskopf at Frankfort-on-the-Main, is not only a compliment to Our Most Gracious Sovereign King Edward VII., but also to the English nation. It is probably the first of the kind in Germany, and therefore the thanks of all English music-lovers are due to Herr Manskopf, not only for his generous appreciation of English music and musicians, but for the practical part he has taken in furthering their interests in Germany. In his Musical Museum, a singularly fine opportunity is offered for some peeps into the workshops and into the lives of musicians of every country, epoch and school, for if Herr Manskopf is anything he is eclectic in his tastes. With all the zeal of an enthusiast, he has been forming this collection for many years



HERR NICHOLAS MANSKOPF,
FOUNDER AND PROPRIETOR OF THE MUSICAL MUSEUM,
FRANKFORT-ON-THE-MAIN.

past, and with so much success that it now numbers upwards of 15,000 specimens. The late Duke of Edinburgh took the greatest interest in the museum, and conferred on its promoter the Saxe-Coburg Family Order (Sachsen-Ernestinischen Haus-Orden).

The special Coronation Musical Exhibition contains nearly 100 entries, and almost all our leading living composers are represented. There are signed photographs and manuscripts of Dr. Frederic Cowen, Dr. W. H. Cummings, Dr. Edward Elgar, Mr. Edward German, Mr. Percy Pitt, Dr. Villiers Stanford, and many others, in addition to the portraits of several of our leading singers and instrumentalists. An interesting feature is the collection of portraits of the children of Queen Victoria, taken at an early age, arrayed in fancy-dress costumes. These, evidently the work of an amateur, bear upon them the different names of the children in the handwriting of the late Prince Consort, and they have

probably never been exhibited before. It only remains to be said that the Exhibition and the Museum can be visited free of charge on application to Herr Nicholas Manskopf, 18, Wiesenbüttelstrasse, Frankfort-on-the-Main, and that he gladly welcomes any of our music-loving countrymen who may be passing through Frankfort, or who may be sojourning at Homburg, Nauheim, Wiesbaden, or any other German holiday resort.

Professor Horatio W. Parker, the distinguished American composer, was the gratified recipient of the honorary degree of Doctor of Music conferred upon him by the University of Cambridge on the 10th ult. This distinction is another instance of honour to whom honour is due. In presenting Professor Parker to the Vice-Chancellor, on the 10th ult., Dr. Sandys, the Public Orator of Cambridge, observed that the University of Yale had recently celebrated its bi-centenary, and that Mr. Parker's fame was far from being limited to the land of his birth. Among those of his works which were well known in England were his 'Legend of St. Christopher,' his 'Wanderer's Psalm,' his 'Hora Novissima,' and his 'Astart Angelorum Chori.' In a musical career extending over hardly twenty years, the number of his compositions had been no less than fifty-four. After seven years' work as Professor at Yale, he was now enjoying a year of comparative repose, though he was far from ceasing to cultivate the art of his choice. Even amid the celestial repose of the Elysian fields, Orpheus himself (if there is truth in Virgil's song)

'Makes music on his seven-stringed lyre;
The sweet notes 'neath his fingers trill,
Or tremble 'neath his ivory quill.'

We append the Latin text of the Orator's speech:—

Collegio Yaleno, ultra oceanum Atlanticum posito, ob annos ducentos feliciter exactos haud ita pridem libenter gratulati, non minus libenter hodie virum eximium salutamus qui Collegio in eodem artem musicam paeclare profitetur. Viri huiusc autem fama, non patriae tantum finibus inclusa, etiam trans oceanum ad nos volavit. Inter opera eius egregia, quae annorum minus quam viginti in spatio exiguo plus quam quinquaginta ad numerum edidit, artis musicae peritis nota sunt imprimis Sancti Christophori acta modis musicis ab eo accommodata; etiam peregre notus est Cantus eius Peregrinus; neque minus nota 'Hora Novissima,' et carmen illud, cuius in ipso limine 'astart angelorum chori.' Num annorum septem post labores professoris in munere toleratos, anni unius otio bene parto fruatur; sed ne in otio quidem arti sua eximiae colendae defuit. Orpheus ipse, si vera canit Vergilius, etiam camporum Elysiorum inter otia divina

'obloquitur numeris septem discrimina vocum,
iamque eadem digitis, iam pectine pulsat eburno.'

We hope very shortly to furnish our readers with a Biographical Sketch of Professor Dr. Parker.

The interest taken in the English Coronation ceremony, and not only of the present time, but of by-gone days, is very widespread. Mr. H. E. Krehbiel, our valued correspondent in America, has contributed some exhaustive and illustrated articles on 'Coronation Music' to the *New York Daily Tribune*, of which he is the musical critic. The editor-in-chief of the *Tribune* is, by-the-way, the Special Envoy sent from the United States to the Coronation of Great Britain's King.

(Continued on p. 473.)

July 1, 1902.

Let the people praise Thee, O God.

ANTHEM FOR HARVEST.

Words selected from Holy Scripture.

Music by ALFRED R. GAUL.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

SOPRANO. *Allegro moderato.*

ALTO.

TENOR.

BASS.

Allegro moderato. ♩ = 116.

L.H.
Gt. Diaps. Full Sw. coupled.

Ped. 16 ft. Gt. coupled.

Let the peo - ple praise Thee, O
Let the peo - ple praise Thee, O
Let the peo - ple praise Thee, O
Let the peo - ple praise Thee, O

God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O God, the peo - ple praise
God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O God, the peo - ple praise
God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O God, the peo - ple praise
God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O God, the peo - ple praise

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mf

Thee. Then, then shall the earth, the earth her in - crease yield,

Thee. Then, Then,

Thee. Then, then shall the earth, the earth her in - crease yield, mf

Thee. Then,

mf reduce Organ.

p

and God shall

then shall the earth, the earth her in - crease yield, and God shall dim. p

and God shall give, shall

then shall the earth, the earth her in - crease yield, and God shall

dim. p

cres.

give us, shall give us His bless-ing, and God shall give, shall give us His

cres.

give us, shall give us His bless-ing, and God shall give, shall give us His

cres.

give us, shall give us His bless-ing, and God shall give, shall give us His

cres.

give us, shall give us His bless-ing, and God shall give, shall give us His

cres.

(2)

mf

bless-ing, yea, God shall give us, shall give us His bless-ing, shall give us His
bless-ing, yea, God shall give us, shall give us His bless-ing, shall give us His
bless-ing, yea, God shall give us, give us His bless-ing, shall give us His
bless-ing, yea, God shall give us, give us His bless-ing, shall give us His

mf

cres. *dim.* *p* *cres.*

bless-ing, His bless-ing, shall give us His bless-ing, His bless-ing. Let the
cres. *dim.* *p* *cres.*

bless-ing, His bless-ing, shall give us His bless-ing, His bless-ing. Let the
cres. *dim.* *p* *cres.*

bless-ing, His bless-ing, shall give us His bless-ing, His bless-ing. Let the
cres. *dim.* *p* *cres.*

f

bless-ing, His bless-ing, shall give us His bless-ing, His bless-ing. Let the
cres. *dim.* *p* *cres.*

f

cres. *dim.* *p* *cres.*

peo - ple praise Thee, O God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O
 peo - ple praise Thee, O God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O
 peo - ple praise Thee, O God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O
 peo - ple praise Thee, O God, let all the peo - ple praise Thee, let the peo - ple praise Thee, O

God, the peo-ple praise Thee.
God, the peo-ple praise Thee.
God, the peo-ple praise Thee.
God, the peo-ple praise Thee.

Full Organ.

SOLO, SOPRANO OR TENOR.

Allegretto pastorale.

The rain . . . cometh down, and the snow . . . cometh down from heav'n, cometh down from

Allegretto pastorale. ♩ = 63.

Sv. Diaps. *Ch. Dulciana.* *Ped. Bourdon.*

sempre legato.

heav'n, and re-turneth not thither, and re-turneth not thither, but wa - ter-eth the

earth, the earth, but wa - ter-eth the

cres. *dim.*

The musical score consists of six staves of music for voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The key signature is one sharp, indicating G major. The time signature varies between common time and 6/8. The lyrics are integrated into the musical lines, with some words appearing above the staff and others below. The piano part includes dynamic markings such as *mf*, *p*, and *ff*, and performance instructions like *cres.* and *dec.*

earth, . . . and ma - keth it bring forth and bud, . . .

ma - keth it bring forth and bud, . . . that it may give seed, seed to the

so - wer, and bread, . . . bread, bread to the eat - er, and

bread, bread to the eat - er, the rain . . . cometh down, and the

snow . . . com-eth down from heav'n, . . . com-eth down from heav'n, . . . and re-turn-eth not

thither, and returneth not thither, but wa - tereth the earth...

mf *rit.* *dim.*

the earth, . . . but wa - tereth the earth...

cres. *dim.* *pp* *rit.*

Allegro maestoso.

FULL.

dim. *p*

O how great is Thy goodness, Thou fillest our garners with store. Al - le - lu -

dim. *p*

Allegro maestoso. $\text{♩} = 108.$

Sw. mf *f* Gt. Diaps. Full *Sw.* coupled. *p* reduce Gt. and close *Sw.*

Ped. 16 ft. Gt. coupled.

- ia, Al - le - lu - ia, *cres.* A - men, A - men.

- ia, Al - le - lu - ia, A - men, A - men. The year is crown'd with Thy goodness, to
A - men.

cres. *f* *f*

LET THE PEOPLE PRAISE THEE, O GOD.

July 1, 1902.

dim.

Al - le - lu - ia, Al - le - lu - ia, A - men, A -

all flesh Thou giv - est food. Al - le - lu - ia, Al - le - lu - ia, A - men, A -

dim. cres.

Organ as in previous instance. cres. f

men.

men. We praise Thee, O God, we praise Thee, we praise Thee, we praise Thee, O

men.

Thee, the

God, we praise Thee, we praise Thee. All the earth doth wor ship Thee, all the

earth doth worship Thee, the Fa - ther ev - er - lust-ing, ev - er - last - ing. We

Thee, the

The musical score consists of four systems of music. The first system starts with a treble clef, a key signature of one sharp, and common time. It contains two staves: the top staff has a bassoon-like part with eighth-note patterns, and the bottom staff has a piano or organ part with sustained notes and bassoon entries. The lyrics "praise Thee, we praise Thee, we praise Thee, O God," are written below the piano part, followed by "O how great is Thy". The second system begins with a treble clef, a key signature of one sharp, and common time. It features a soprano vocal line with eighth-note patterns, a piano or organ part, and a bassoon part. The lyrics "Al-le-lu - ia, A-men, A-men, Al-le-lu -" are repeated. The third system continues in the same style with the lyrics "good-ness, Thou fill-est our garners with store. Al - le - lu - ia, A-men, A - men, Al - le - lu - Al - le - lu - ia, A - men, . . . Al - le - lu - A - men, Al - le - lu -". The fourth system concludes with a treble clef, a key signature of one sharp, and common time. It features a soprano vocal line, a piano or organ part, and a bassoon part. The lyrics "ia, A - men, A - men, A - men, . . . A - men. ia, A - men, . . . A - men. ia, A - men, A - men, A - men, A - men." are repeated, followed by a dynamic instruction "Full Org." with a bassoon clef symbol.

Also published in Novello's Tonic Sol-fa Series, No. 1263, price 1½d.

OCCASIONAL NOTES—(Continued from page 464).

Certain remarks of the German Emperor about Wagnerian noisiness have inspired Dr. Richter to write from Bowdon (Cheshire) to the *Allgemeine Musikzeitung* a letter, of which the following is a translation. Its purport cannot fail to prove interesting. The great conductor and friend of Wagner says:—

I cannot escape the conviction that at the performances of Wagner's works in many places sufficient attention is not paid to the exact reproduction of the *p*'s and *pp*'s, which is absolutely essential if we are to produce the effect wished for by the master, which is, moreover, quite practicable. I am certain that in no scores are there such precise directions for the delicate and the refined in performance as are put in Wagner's masterpieces; but if such are not conscientiously observed, then, indeed, any musical work becomes noisy. A change for the better in this respect can best be wrought by the Press; if the 'Honest Markers' are but duly attentive, and 'rap over the knuckles' the negligent ones, then

Conductors will in future have to mind not only their *p*'s and *q*'s, but their *p*'s and *pp*'s.

The preliminary programme of the Bristol Musical Festival, to be held on October 8, 9, 10 and 11, has been issued. The chief works to be performed are as follows:—

Handel: *Messiah* ('the whole work'), *Zadok the Priest, and The King shall rejoice*.

Beethoven: *Pianoforte concerto in E flat*.

Mendelssohn: *Elijah and Antigone*.

Berlioz: *Grand Requiem*.

Wagner: *Tannhäuser* overture, *Walkürenritt*, *Trauermarsch*, &c.

Brahms: *Tragic overture*.

Tschaikowski: *1812 Overture*.

Grieg: *Bergliot*, *In Autumn* (overture), and *Pianoforte concerto in A minor*.

Parker: *St. Christopher*.

Elgar: *Coronation Ode*.

Coleridge-Taylor: *Hiawatha Trilogy*.

Roeckel: *Song Cycle* (first time).

The following composers have accepted the invitation of the Committee to conduct their own works at the Festival: Dr. Edward Grieg, Dr. Horatio W. Parker, Mr. Joseph L. Roeckel, and Mr. S. Coleridge-Taylor. The Festival Orchestra and Chorus will consist of nearly 600 performers, and Mr. George Riseley will conduct.

The 'heavenly length' of Schubert's great C major Symphony did not commend itself to critical ears when it was first performed, or rather rehearsed, in London nearly sixty years ago. This is what a certain distinguished writer on the musical press said of it and Gade's Symphony in C minor:—

PHILHARMONIC SOCIETY.—The band met on Wednesday morning to try some new works, under the direction of Dr. Mendelssohn. A Symphony in C by Schubert, a Symphony in C minor by Gade, and Mendelssohn's MS. Overture to Victor Hugo's tragedy of 'Ruy Blas' were tried. The symphonies were not approved of, in spite of their Continental reputation, but Mendelssohn's overture was received with enthusiasm. Schubert is the celebrated composer of a thousand songs—but a song and a symphony are different matters. Gade is a young Danish composer, who has been greatly flattered lately, and whom Mendelssohn has elevated by his protection; his age is 23. In his Symphony in C minor he intended

to represent the Middle Ages, but we think Hallam has done it much better in his history. We regret that our notion of Schubert's symphony was an extravagant, unmeaning rhapsody—and of Gade's, the unfinished and not over-promising effort of a very young student. Mendelssohn's overture is brilliant and spirited, and contains one passage in particular of marvellous beauty. Everything was in C.

It was doubtless this and similar comments, written and spoken, which induced Mendelssohn, who brought Schubert's symphony with him from Leipzig, to withhold his own *Ruy Blas* overture from public performance.

The handsome monument erected to Franz Liszt—the work of the Munich sculptor Hermann Hahn—was unveiled with impressive solemnity on May 31 in the Grand-Ducal Park at Weimar, Herr Hans von Bronsart delivering the festival oration. As a matter of course, a large share in the proceedings, both on this and the preceding days, was assigned to performances of the great pianist-composer's works. In these the Weimar Orchestra, reinforced by members of the orchestras of Meiningen and Sondershausen, took a prominent part under the direction of Professor Kellermann, one of the most enthusiastic disciples of the master. The festivities culminated in an excellent scenic production at the Court Theatre of the oratorio 'Saint Elizabeth,' which deeply impressed the numerous audience gathered together from all parts to render homage to the memory of one of the most gifted and noble-minded artists the world has ever seen.

'One who was present' writes:—

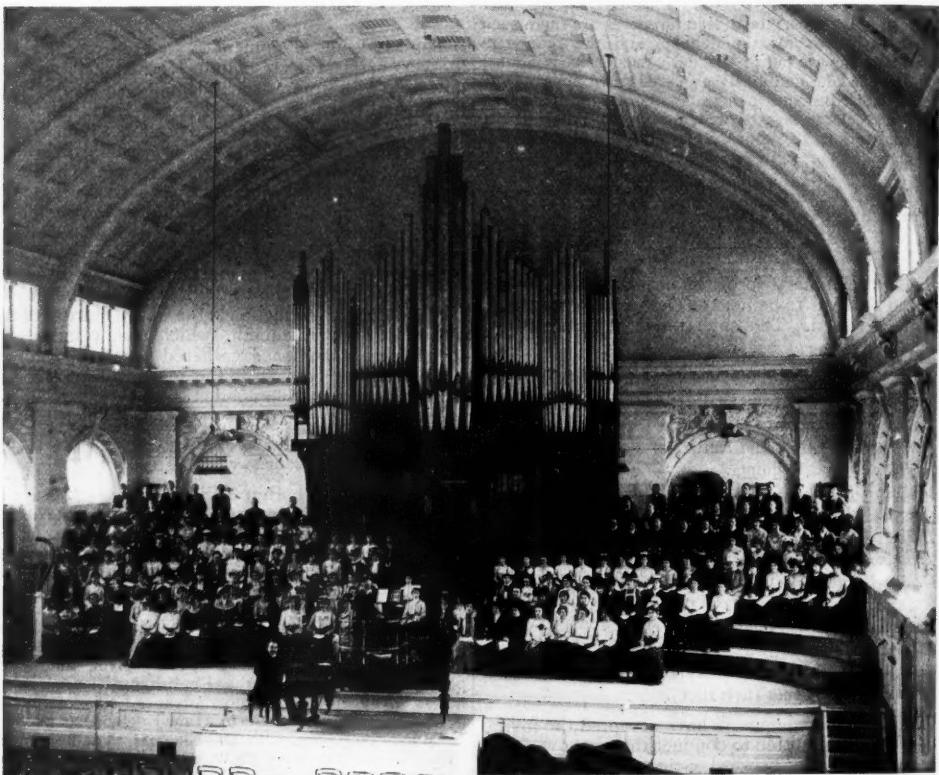
The speech which Herr Richard Strauss made at the recent Düsseldorf Musical Festival in proposing the health of Dr. Edward Elgar and the younger school of English musicians, has been seriously misunderstood in some quarters. He did not say that 'English musicians had not progressed since the Middle Ages'—no man of even average intelligence could possibly say anything so absurd. What he meant, and what he said, was that since the Middle Ages, and at any rate since the time of Purcell, the musicians who at any given time were progressive in relation to other English musicians were yet not as advanced as their most advanced contemporaries abroad, whereas now for the first time England had a school of young composers, with Dr. Elgar at their head, who were not behind the most advanced musicians of Germany. Even this proposition will probably not command universal assent; but it is certainly one in support of which (unfortunately) a great deal is to be said. It is hard to understand why anyone should gratuitously assume that a man like Richard Strauss should go out of his way to talk nonsense.

The death of Mr. Thomas Patey Chappell—which, we very much regret to record, took place at 14, George Street, Hanover Square, on the 22nd ult.—removes one of the oldest music publishers and pianoforte manufacturers in the Metropolis. He was the second son of Samuel Chappell, who founded the well-known firm in New Bond Street more than eighty years ago, and of which the deceased has been the senior partner for nearly sixty years. The erection of St. James's Hall—opened in 1858—was mainly due to his enterprise. A man of an exceedingly kind disposition, Mr. Thomas Chappell was held in the greatest respect by all who knew him. He was a member of the Council of the Royal College of Music, and for a long time held the responsible post of Honorary Treasurer to that Institution.

A ROYAL CONCERT.

The office of President of the Royal College of Music, so long and interestingly held by King Edward VII, as Heir Apparent, has now passed into the hands of H.R.H. The Prince of Wales. It was therefore a celebration of this event, and in honour of the visit of T.R.H. The Prince and Princess of Wales, that a students' concert (postponed from February 24) was held in the fine Concert

Hall of the College on the afternoon of May 27. The royal party, which included Prince and Princess Christian, Princess Louise (Duchess of Argyll), Princess Henry of Battenberg, Princess Victoria of Schleswig Holstein, and Princess Victoria Eugénie of Battenberg, and who occupied seats in the gallery, were received by the Director and Council of the College, and remained till the end of the concert.



THE NEW CONCERT HALL OF THE ROYAL COLLEGE OF MUSIC.
THE CHORAL CLASS, CONDUCTED BY SIR WALTER PARRATT, AT REHEARSAL.
(From a Photograph taken specially for THE MUSICAL TIMES.)

The programme was as follows:—

- TO SAVE THE KING.
1. OVERTURE—"William Tell" Rossini.
 2. PART-SONGS—*i* "Vineta" Brahms.
ii "Cupid and Rosalind" ... C. V. Stanford.
 3. VIOLIN SOLO—"Adagio from Concerto" ... Max Bruch.
i No. 2, in D minor Winifred Smith (*Scholar*).
 4. SONG—"Bolero" (*Vépées Siciliennes*) Verdi.
KATE ANDERSON (*Student, ex-Scholar*).
 5. OPE, for Soli, Chorus, and Orchestra—"To Music"
(*By command*) ... C. Hubert H. Parry.
Solos—CICELY GLEESON-WHITE (*ex-Scholar*), A.R.C.M.
KATE ANDERSON (*Student, ex-Scholar*).
HAROLD WILDE (*Scholar*). NORMAN RIDLEY (*ex-Scholar*).
 6. FINALE TO SYMPHONY in C minor, No. 1, Op. 68 ... Brahms.

Conductors:

SIR WALTER PARRATT, M.V.O., Mus. Doc.,
Master of the King's Musick.
SIR C. HUBERT H. PARRY, D.C.L., M.A., Mus. Doc., Director,
PROFESSOR C. VILLIERS STANFORD, D.C.L., M.A., Mus. Doc.

The College is doing excellent work in the training of its students, but on such an occasion it might not be unreasonable to look for a programme made up entirely of English music. In regard to the performances of the students, detailed criticism of individual effort is better withheld, but it may be said without reservation that the standard of attainment reached by these young people, whether in solo or in concerted strains, was again very high, and deserving of all praise. The outstanding feature of this pleasant music-making was the 'Ode to Music,' a composition in which the genial Director has perfectly caught the spirit of Mr. A. C. Benson's beautiful lines, with the result that words and music are happily blended in a work of poetic charm. Sir Hubert Parry, who has rendered invaluable service to the College, was received with well-deserved cheers, again and again renewed, on taking his place at the conductor's desk.

* Early
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The new Concert Hall is at the rear of the College, and is 5 ft. below the level of the ground floor of the main building on account of the great fall of ground at the rear. The basement, which is about 16 ft. high, contains a large Examination Hall (78 ft. by 58 ft.), dressing-rooms, store-rooms, heating and organ-blowing apparatus. The Concert Hall is 119 ft. by 58 ft., and about 43 ft. high, and it seats an audience of 900 people. The gallery, located over the entrance into the hall, is reached by two staircases, one from each corridor, and will accommodate 114 persons. The orchestra has a sliding platform 14 ft. by 8 ft., which, when not in use, can be moved out of sight by a simple arrangement. The organ, built by Messrs. J. W. Walker & Sons, and of which we gave the specification in our issue of July, 1901, is the munificent gift of the Director of the College, Sir Hubert Parry. Mr. Sidney R. J. Smith, F.R.I.B.A., was the architect, and Messrs. G. H. and A. Bywaters were the builders of this commodious and acoustically good Concert Hall.

EARLY BODLEIAN MUSIC.*

It would be difficult to overstate the value and importance of this collection. Begun in 1895, it was interrupted by the discovery of the famous Canonici Manuscript, and the consequent publication in 1898 of the volume on Dufay and his contemporaries, then resumed, and now after six years of labour brought to a successful issue. As the last work of Sir John Stainer it has a special claim upon our regard: it is the typical and characteristic monument of a career, the close of which brought to every English musician a sense of intimate and personal sorrow. But apart from this the collection is, on its own merit, of the highest intrinsic worth: at once interesting to the artist and invaluable to the historian.

The work is laid out in two volumes. The first contains 110 facsimiles, sixty-two of which are from MS. Selden 26, and the remainder from other manuscripts in the Bodleian, the whole prefaced with a bibliographical introduction by Mr. E. W. B. Nicholson. The second contains Sir John Stainer's unfinished essay, transcriptions into modern notation of nearly all the examples reproduced, and an appendix in which some of the more striking melodies have been, with great taste and learning, re-set by the addition of new parts or accompaniments. It is on this appendix that the weight of criticism will probably fall. Musicians who bear with equanimity the present state of the 'Messiah' or the 'Israel' may, perhaps, protest against any alteration of these unknown and anonymous compositions. But such a protest appears entirely unjustifiable. The works are given to the historian in their original form: in many of them a fine melody is spoiled, to our ear, by crude or imperfect harmonization: to reset them is to do them the same service which has been effected for the German Folk-songs by Brahms, and for the Irish Folk-songs by Dr. Stanford. Indeed, it adds no little to the artistic interest of the book that these melodies should be repeated in a shape which, without altering their essential character, renders them available for performance at the present time.

Mr. Nicholson's introduction is as thorough and workmanlike as might be expected from his preface to the volume on Dufay. Each of the manuscripts is carefully described; each is dated within the narrowest limits of possibility; many of the accounts are illustrated with historical details as to the manuscripts themselves or the persons to whom they relate. Nothing has been omitted which could throw any light on questions of authorship or attribution: evidence of handwriting, of language, of collateral testimony has all been gathered and estimated, and the result is as complete a survey as the nature of the field admits. It may be added that although the present collection covers all the music of the period which is, as yet, known to exist in the Bodleian, Mr. Nicholson holds out a hope that in course of time even more discoveries may be made.

A deeper interest attaches to Sir John Stainer's introductory essay. In the limit of a dozen pages it prepares us for the proper understanding of the examples, discusses the conditions under which they were written, and considers their historic and artistic value. Especially notable is the defence of consecutive fifths, and the description of the way in which the old love of them was, by crossing of parts, made compatible with contrapuntal rule. But, indeed, every topic germane to the chief issue is treated either here or in the notes appended to the various transcriptions: questions of rhythm and notation, the compass of the voices employed, the part played by canonic or imitative devices, the use of instruments in accompaniment—all are skilfully debated and summed up with learning and judgment. There is no evasion of difficulties, there is no suggestion of a *parti pris*, and the whole remains as a model of the way in which a true student should approach a scientific problem.

The transcriptions, made by Mr. J. F. R. Stainer and Miss C. Stainer, and edited by Sir John Stainer, naturally raise the two main questions of early mediæval music—the use of the rhythmic modes and the practice of *musica ficta*. The former has been exhaustively treated by Professor Wooldridge in his recent volume, and no more need here be added than that the present examples give an entirely coherent and intelligible scheme. The latter presents one of the hardest problems in musical history; th more difficult because of our predisposition to estimate the work of the fifteenth century by the ears of the nineteenth. The absence of accidentals from the written score would seem to have originated in liturgical music, owing perhaps to the Bull of Pope John XXII., and to have spread thence, though without uniformity of practice, to non-liturgical forms of composition. The insertion of these accidentals by the singer appears to have been determined, in the first instance, by the desire to avoid the tritone and the imperfect fifth. On this point at least the 'Anonymous of S. Dié' would seem to be conclusive. Then the practice was apparently extended by two causes. First, the fondness for the perfect fourth, so marked that in the chord which we should now call the $\frac{5}{3}$ on the supertonic, the third was not unfrequently sharpened (see example lxxiv. in the present work: Vol. II., page 141). This would also explain such remarkable passages as that of Bartolomeus de Bononia, quoted on page 35 of the Dufay volume. Second, the preference for progression, in a cadence, by the semitone rather than the tone—a preference clearly apparent in the full close of a musical sentence, and possibly (though this is not so certain) in the half close as well. It may be doubted how far the process was ever really determined by a feeling for modulation as such, i.e., for different tonal

* Early Bodleian Music: Sacred and Secular Songs, together with other MS. Compositions, in the Bodleian Library, Oxford, ranging from about A.D. 1185 to about A.D. 1505. With an introduction by E. W. B. Nicholson, M.A., Bodley's Librarian, and transcriptions into modern Musical Notation by J. F. R. Stainer, B.C.L., M.A., and C. Stainer. Edited by Sir John Stainer, M.A., Mus. Doc. London, Novello and Company, Limited, and Novello, Ewer and Co., New York. 1901.

centres as the bases of musical form. On this point it might perhaps be suggested that the present volume has a little overstated its case: or, rather, that the statement on page 1 of the Introduction is not wholly compatible with the theory of modulation later on. Again, in one or two of the examples, notably in the madrigal 'Si je vous eslonge' (No. ci.), there is possibly room for an alternative interpretation. But the question is extremely obscure, and it may be assumed that the transcribers had good reason for the solutions which they have adopted.*

Considered artistically the examples are remarkably unequal. Some are merely crude experiments, in which three reluctant tunes are driven together with a result which can only be described, in the Editor's words, as an 'appalling cacophony.' Some are extremely beautiful, the melodies graceful and tender, the part-writing pure, solid, and transparent. As instances of the latter may be noted the 'Beata mater' of Dunstable, the four-part 'Ave Regina,' and the delightful song 'As Y lay upon a nyght.' Of the former some are left mercifully untranscribed, one or two are given as illustrations of an alien method. It must, of course, be remembered that the feeling of the time was contrapuntal, not harmonic. It was more important that the parts should move, and especially that they should represent familiar melodies, than that they should always combine into chords that would satisfy a sensitive ear. Indeed, it is probable that a sense of the intrinsic beauty of harmony is a comparatively late growth in musical development. Some of the more primitive peoples of Europe are still indifferent to it: and the same may well be true of our early ancestors. Yet by some happy inspiration, counterpoint often brought its own harmonic beauty. One exquisite cadence, which appears so frequently in these volumes that it may be taken as typical, is obviously determined by contrapuntal considerations: and there are others nearly as good. Indeed, as late as Queen Elizabeth's Virginal Book we may find progressions which our modern harmonic system is the poorer for having discarded.

It only remains to add a word of praise on the part played in this work by printer and publisher. The facsimiles are admirably clear; the type and paper are excellent, and the volumes are set forth in an extremely attractive form. There are one or two tiny misprints, but they are not sufficiently serious to confuse the reader; as a whole the work is presented in a manner worthy of the erudition and skill which it displays.

W. H. HADOW.

CORONATION MUSIC.

Mr. J. S. Shedlock read a researchful paper on the above subject before the members of the Musical Association on the 10th ult. The discourse treated of Coronation Music both outside and inside of Westminster Abbey. There were formerly pageants in connection with the passage of sovereigns through the City of London, and the lecturer referred to the various 'noyses of musicke' when, on January 14, 1558, Good Queen Bess proceeded from the Tower to Westminster; to the Danish March, the 'owne-country musicke' of the wife of James I., with which she was greeted, and to 'loud and excellent music composed of violins' played in the streets. Still more interesting was the account given of the

* On the general question the reader should consult the passage from Prosdocius de Beldemandis, quoted on page 33 of the Dufay Volume. The example there given would seem to indicate the extreme limit of possibility, and the author is urgent in his warning that the practice is *nonquam ponenda nisi loco necessitatis*. On the whole, Sir John Stainer's maxim 'When in doubt, leave it out' is the safest guide.

'Passing through the City' of Charles II., for some of the music composed by Matthew Locke and performed on that occasion has been preserved in a folio volume, which formerly belonged to the merry monarch. Dr. W. H. Cummings possesses five part-books containing some of the music; these also belonged to the king, and every movement is signed 'Mr. Locke.' The music was scored for sackbuts and cornets. Transcriptions of two of the movements, an 'Ayre' and a 'Saraband,' were played by Mr. Shedlock on the pianoforte.

Passing on to subsequent coronations, the lecturer showed by one or two quotations from old newspapers the great difficulty of getting definite information respecting the music performed on these eventful occasions. In the accounts of these 'Entertainments,' as they were termed in the olden days, most minute details are given about almost everything except the music. A statement that the choir 'burst into a joyful anthem,' or that the music was 'harmonious,' or merely that an anthem was sung, is about all the information that can be gleaned. Even Evelyn describes how at the Coronation of Charles II. he heard 'rare music, with lutes, viols, trumpets, organs, and voices,' but he does not tell us of what that music consisted. The most notable instance in which details—which would have been most welcome—are not available is that of the Coronation of George II., for which Handel wrote his famous coronation anthems. Mr. Shedlock paid a high tribute to Thomas Attwood, one of the most prominent of our native composers of the early part of the eighteenth century. Extracts were read from the dedications of his two coronation anthems, 'I was glad' and 'O Lord, grant the king a long life,' the one to George IV. and the other to William IV. Sir Frederick Bridge, who occupied the chair, in referring to the first anthem, expressed his opinion that it was unduly neglected.

In addition to the pieces by Locke, mentioned above, the musical illustrations consisted of Dr. Blow's anthem, 'Behold, O God, our Defender,' written for the Coronation of James II., and Dr. Turner's 'The Queen shall rejoice,' composed for that of Queen Anne. These were well sung by a small choir of men and boys. Dr. Cummings and Mr. T. L. Southgate took part in the discussion following the reading of the paper, which greatly interested a large audience.

Church and Organ Music.

SULLIVAN'S THANKSGIVING TE DEUM.

The glad tidings of peace consequent upon the termination of the dreary war in South Africa caused a thrill of gladness throughout the Empire. Innumerable Thanksgiving Services were held on the 8th ult., the Sunday following the receipt of the good news, at which the note of praise resounded clear and strong. The King and Queen and many members of the Royal Family attended the morning service at St. Paul's Cathedral at which was performed for the first time, under the reverent direction of Sir George Martin, a *Te Deum laudamus* (A Thanksgiving for Victory) composed by the late Sir Arthur Sullivan. A prefatory note in the published score reads thus:—

The setting of the *Te Deum* was written by request, with a view to its performance at the Thanksgiving Service to be held in St. Paul's Cathedral at the close of the war in South Africa. It is the composer's last finished work.

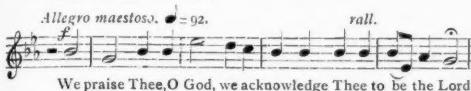
GEORGE C. MARTIN,
May, 1902.

4, Amen Court

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It is a matter of no little interest that Sullivan, in his swan song, returned to his first love—church music. In every page of the score we can trace the hand of the skilled musician, once a chorister of the Chapel Royal. Moreover, the work is impregnated with a robustness distinctly national in the directness of its diatonic expression. The introduction of the composer's familiar hymn-tune 'Onward, Christian Soldiers'—first in fragments and afterwards in its entirety—infuses a military element into this Thanksgiving Te Deum, the significance of which is obvious.

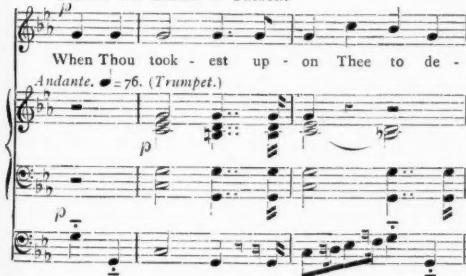
Without attempting to give a detailed technical analysis of the work, a few remarks concerning its outstanding features may be offered. This setting of the Te Deum is written for chorus, strings, brass (military) instruments and organ (*obbligato*), and is in the key of E flat. At the fifth bar the opening strain of 'Onward, Christian Soldiers' is given out by strings and trumpets. All the voices then enter in energetic unison thus:—



We praise Thee, O God, we acknowledge Thee to be the Lord

An exceedingly impressive passage is the thrice-repeated 'Holy,' sung softly by all the voices on the note middle C, the common chords of C major in the accompaniment heightening the beauty of the effect by this simple means. At the words 'The glorious company of the Apostles praise Thee' the key is changed to A flat, the rhythm becomes triple, and the speed is accelerated—*Allegro energico*. This animated section is as melodious as it is invigorating, and, like the whole composition, the music is exceedingly grateful to the singer. A sequential figure, in various keys, forms an appropriate accompaniment to the section beginning 'When Thou tookest upon Thee.' Here it is, one bar after the accompaniment figure:—

TENORS AND BASSES IN UNISON.



The part-writing broadens out into eight-part harmony at the words 'O Lord, save Thy people,' and these dignified chords are almost entirely unaccompanied. Sullivan was a master of effect;

he knew the value of simplicity not only as an element of contrast, but as a means of expression, and in these massive chords he has given full proof of his genius in this respect.

Passing on to the final section of the work—from ‘Vouchsafe, O Lord’ onwards—the voice parts furnish a counterpoint to a *canto fermo* formed by the tune ‘St. Gertrude,’ now given *in extenso* by the accompanying instruments. As may be assumed, this is all very ingeniously worked out, and proves to be exceedingly effective and imposing withal. The *coda* begins thus—a repetition of the opening (vocal) theme, the hymn tune forming a strenuous accompaniment to the full-voiced choir:—

ALL VOICES IN UNISON

The musical score consists of two staves. The top staff is for the organ, featuring a treble clef, a key signature of one sharp (F#), and a tempo marking of *ff*. It contains a series of eighth-note chords. The bottom staff is for the choir, featuring a bass clef, a key signature of one flat (B-flat), and a tempo marking of *ff*. It contains a series of eighth-note chords. The lyrics "We praise Thee, O God, we acknowledge Thee to be the Lord" are written above the music. The page number "10" is visible at the bottom right.

and so on to the end—a paean of praise and thanks giving in strains of holy mirth.

It only remains to be said that Mr. Charles Macpherson, the sub-organist of St. Paul's Cathedral, has provided an excellent accompaniment for the organ (written in three staves), to the octavo edition (published by Messrs. Novello) of this, the last completed work of Arthur Sullivan.

THE TUNE 'ST. GERTRUDE.'

The foregoing remarks on Sir Arthur Sullivan's Te Deum afford an opportunity of satisfying some curiosity as to the origin of the name—"St. Gertrude"—given to this famous militant tune. The information is furnished by the lady after whom the tune was named, Mrs. Gertrude Clay-Ker-Seymer, a sister-in-law of the late Frederick Clay, in a letter to the present writer:—

Dear Sir,—In answer to your letter regarding the composition of Sir Arthur Sullivan's tune to 'Onward, Christian Soldiers,' which he dedicated to me, I can tell you that I believe the tune was written at Hanford, my home in Dorsetshire, while Sir Arthur was staying there, but it is so long ago I cannot be quite sure; what I do remember, however, is that we sang it in the private chapel attached to the house, Sir Arthur playing the harmonium, and having taught us the tune, as we had not the music. Therefore it was certainly not published then, but I think we may assume that it was written there. Sir Arthur often stayed with us for several weeks at a time, and composed several songs, &c., while at Hanford, after which place he named another of his hymn-tunes, but not one of such striking merit as 'Onward, Christian Soldiers,' which has now a world-wide reputation, and of which I am proud to be the sponsor.—Yours truly,

GERTRUDE CLAY-KER-SEYMER

Homburg,

Berkeley,
August 13, 1901.

The tune, in its original form, made its first appearance in THE MUSICAL TIMES of December, 1871.

WESTMINSTER CATHEDRAL.

A performance of music was given in this new edifice on the 11th ult., the primary object, according to a note in the programme-book, being to test the acoustic properties of the building. Seeing, however, that the interior is at present bare, the test was scarcely a good one; the vocal music sounded better than the instrumental. The first number in the programme was Wagner's 'Holy Supper of the Apostles,' written for men's voices and orchestra. The performance was excellent, but the work, with the exception of two or three striking passages, is dull. When Wagner wrote the music he had just heard Mendelssohn's 'St. Paul,' and as he took Meyerbeer to a certain extent as his model for the stage, so he seems to have tried to imitate the other composer in sacred music. But he was little fitted to follow either master; his genius lay in quite a different direction. A dignified and expressive motet, 'Amavit sapientiam,' by the late Thomas Wingham, came next, and then Beethoven's C minor Symphony. But the programme was extremely long, and the latter work, welcome as a rule, delayed less familiar music by Palestrina, Byrd, Blow, and Purcell, and, moreover, music more appropriate to the place. The performance closed with Purcell's noble Te Deum. In the ecclesiastical music the choir was heard to advantage. The conductors were Mr. R. R. Terry, director of the music at Westminster Cathedral, and Mr. Arthur Barclay, who holds a similar position at the Oratory, Brompton, the organist of which, Mr. E. D'Evry, gave an excellent performance of Bach's D minor Toccata on the temporary organ erected in the Cathedral.

Mr. W. Barclay Squire writes us from the Savile Club, under date the 13th ult.:—

'I shall be obliged if you will allow me to correct in your columns a statement in the programme of music performed at Westminster Cathedral on the 11th ult. to the effect that Byrd's Mass for four voices was discovered by the late Mr. Thomas Wingham. The work in question, which had been lost since 1822, was found by me in an interleaved copy of four Part-Books of the Second Book of the composer's "Gradualia," acquired by the Trustees of the British Museum in 1888. From these Part-Books I made a score which I submitted to Mr. Wingham, and on his promising to perform it if printed, the Mass was edited by the late Mr. Rockstro and myself and published by Messrs. Novello in 1890. To Mr. Wingham the credit is due of having been the first, by the admirable performances at the Oratory, to draw attention to the beauty of Byrd's music, but the actual recovery of the lost work was announced by myself in a letter to the *Athenaeum* of December 15, 1888.'

'WAREHAM,' IN ITS ORIGINAL FORM.

We gladly accede to the request of a correspondent to give the original harmonies of the tune 'Wareham' from 'A Sett of New Psalms and Anthems,' in four parts. By William Knapp, 1738, to which we referred in our last issue, p. 399. It will be observed that the progressions are not above reproach.

FESTIVALS.

The leafy and, so far as 1902 is concerned, the wintry month of June brought with it the usual foregatherings of church choralists not a few. The London Gregorian Choral Association celebrated its thirty-second anniversary Festival in St. Paul's Cathedral on the 5th ult. One thousand voices took part at the Choral Evensong, with the experienced aid of Dr. Warwick Jordan at the organ. The Non-Gregorian strains of the service included Handel's Coronation anthem 'The King shall rejoice,' a processional hymn-tune by Sir John Stainer ('When evening shadows gather'), and 'O God, our help in ages past' to the time-honoured tune 'St. Anne's.' The music created its usual effect of imposing impressiveness.

At the Crystal Palace the Nonconformist Choir Union held its annual festival on the 14th ult., the day of the month and the number of these gatherings synchronising. As aforetime, Mr. E. Minshall conducted the choral numbers, while Mr. T. R. Croger directed the orchestral portion of the programme. The selection of music was of a varied nature to suit all tastes, and its interpretation showed that pains had been taken by the 4,000 executants and their experienced conductors. The full band of the Union played the accompaniments. Miss Maggie Purvis and Mr. Henry Turnpenny contributed some songs, and the organ was safe in the well-tried hands of Mr. Fountain Meen.

The London Wesleyan Methodist Choir Union is an infant organization with an abnormally long name, and it held its first festival in Wesley's Chapel, City Road, on the evening of the 16th ult. The committee is to be commended for arranging a *Service* as its initial effort, and we trust that this may continue to be the guiding principle of a Union which should have a career of much usefulness, and to which we wish all possible success. The 'order of service' included Tours's Te Deum in F, Dykes's Benedictus in the same key (the evening canticles would have been more appropriate), Goss's noble anthem 'Praise the Lord, O my soul,' Sullivan's 'Hearken unto me, my people,' in addition to chants and hymns. The fact that about 1,000 representatives from nearly fifty choirs took part augurs well for the future prosperity of the Union. Mr. C. J. Dale conducted, and Mr. A. Furse presided at the organ. The sermon was preached by the Rev. Charles H. Kelly, an ex-president of the Conference, who paid a high tribute to the importance of music in the services of the church.

Too late for mention last month were the Festivals of the Church Sunday Schools, on May 24, with Mr. Harry Morgan as conductor, and Mr. F. W. Belchamber at the organ—and the London Sunday School Choir and Orchestra, on May 28, under the joint conductorship of Mr. J. Rowley, Mr. William Whiteman, and Mr. D. M. Davis (9,000 singers!), both held on the Handel Orchestra of the Crystal Palace. Both these organisations give proof of earnest endeavour and well-directed zeal.

The first festival of the Association of Church Choirs of the Rural Deanery of Holborn took place on May 29 in St. Andrew's Church, Holborn Viaduct, under the skilled directorship of Mr. F. A. W. Docker, organist and director of the choir (St. Andrew's, Wells Street).

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The united choirs numbered 200 voices, the organist on the occasion being Mr. H. D. Phillips, organist of St. Andrew's, Holborn. Leonard Butler's Magnificat and Nunc dimittis in D, and Mr. Docker's anthem 'Sing we merrily,' with Beethoven's 'Hallelujah ('Mount of Olives'), were amongst the chief features of this interesting occasion. The Rev. Prebendary Covington, who inaugurated the Association, is to be congratulated upon the complete success of the festival, and we learn that the Associated Choirs will sing Spohr's 'Last Judgment' next Advent at St. George's Church, Bloomsbury.

ORGAN RECITALS.

Dr. J. C. Bradshaw, The Cathedral, Christchurch, N.Z. (Toccata in G, Dubois).—Mr. James Foggett, Redcar Parish Church (Allegro from concerto in D, Samuel Wesley).—Mr. H. Mozart Sheaves, Parish Church, Timperley (a Henry Smart programme, Choral, with variations, &c.).—Mr. George S. Evans, Berkeley Parish Church (Triumphal March, Lemmens).—Mr. R. E. Parker, Wilmslow Parish Church (Allegro giocoso, Callaerts).—Mr. C. W. Perkins, St. Mary's, Leamington Priors (Fantasia on the tune 'St. James,' C. E. Stephens).—Mr. Fred. H. Burstall, Emmanuel Church, Bootle (Organ Sonata in D minor, J. F. Bridge).—Mr. Maughan Barnett, St. John's, Wellington, N.Z. (Suite No. 2, Boellmann).—Mr. R. H. Turner, Parish Church, Portsmouth (Concerto Rondo in B flat, Hollins).—Mr. Walter Hoyle, St. Michael's, Coventry (Fantasia in C minor, Berens).—Mr. Thomas Curry, Holy Trinity, Richmond (Postlude, Oliver King).—Mr. David Clegg, St. Stephen's, Walbrook (Concerto for the organ, Dr. Arne).—Mr. G. Whittaker, St. Paul's Presbyterian Church, South Shields (Prelude on 'My soul doth magnify,' J. S. Bach, and Choral Song and Fugue, S. S. Wesley).—Mr. J. J. Finlay, Peebles Parish Church (Allegretto, Wolstenholme).—Miss Beatrice Thorne, Christ Church, Newgate Street (Sonata in A flat, Alan Gray).—St. Mary the Virgin, Barrow Gurney (March for a church festival, Smart).—Dr. A. L. Peace, St. Saviour's, Liverpool (Sonata da Camera, No. 2, Peace).—Mr. W. Wolstenholme, King's Weigh House Chapel (Fantasia in E, Wolstenholme, and Sketch in D flat, Schumann).—Mr. Frank Graves, Parish Church, Alford (Concerto grosso, No. 10, Corelli).—Mr. Felix Corbett, Town Hall, Middlesbrough (Finale to Sonata in C, introducing 'Rule Britannia,' Macfarren).—Dr. Haydn Keeton, Great Yarmouth Parish Church (Fanfare, Lemmens).

ORGANIST AND CHOIRMASTER, AND CHOIR APPOINTMENTS.

Mr. William Clement Brodie, Christ Church, Cockermouth.
Mr. Francis Burgess, St. Mark's Church, Marylebone Road.
Mr. W. H. Burt, Dr. Chalmers's Territorial Church, Edinburgh.
Mr. W. E. Cousins, West United Free Church, Johnstone, N.B.
Mr. Edgar J. Criggs, Cross Street Baptist Church, Islington.
Mr. J. A. Hebson, Fountains Road Presbyterian Church, Liverpool.
Mr. W. A. Jones, Gardenmore Presbyterian Church, Larne.
Mr. T. Martin, Parish Church, Newton-le-Willows.
Mr. F. J. Mountford, St. James's Church, Handsworth, Birmingham.
Mr. T. J. Palmer, St. James's Church, Stratford, Ontario.
Mr. B. J. F. Picton, Ealing Parish Church.
Miss A. E. Poole, St. John the Baptist's Church, Ipswich.
Mr. R. Cecil Rodham, St. Michael-and-All Angels, Longtown.
Mr. A. Shepherd, St. Mary's Church, Thetford.
Mr. Ernest W. Smith, Parish Church, Wincanton, Somerset.
Mr. Edwin N. Tayler, Ilminster Parish Church.
Mr. E. Watkinson, Parish Church, Daisy Hill.
Mr. Ernest G. Welsh, All Saints' Church, Scarborough.
Mr. A. Bristowe (Bass), Eton College Chapel.
Mr. Ernest Cameron (Alto), All Saints', Margaret Street.

THE ROYAL OPERA.

The opera season has been pursuing a more or less uneventful career during the past month. One of the promised revivals has taken place, and Donizetti's 'L'Elisire d'Amore' was mounted on the 14th ult., and extremely well performed. While old opera-goers rejoiced in the tunes which they could 'take home with them,' the younger generation, fed on stronger meat, deplored the rhythmic monotony of Donizetti and the poverty of his orchestration, while admitting the attractiveness of some of the melodies. The two chief parts were in the hands of Signor Caruso, as the timid lover *Nemorino*, and Mdlle. Regina Pacini as *Adina*. The vocalisation of the former was very fine, and in 'Una furtiva lagrima' he particularly pleased the very enthusiastic audience. Mdlle. Pacini made her début on the 4th ult. as *Lucia* to the *Edgardo* of Signor Caruso, and the good impression she made then was fully confirmed, especially in the brilliancy and fluency of her technique. She executed the roulades and shakes of 'Ardon gl'incensi' almost perfectly; and in 'L'Elisire d'Amore' her vocal agility was such as this generation seldom hears, and it was exhibited to the greatest advantage in an air from Bellini's 'I Puritani.' In these days there is little demand for a buffo of the old Italian sort, so that the truly excellent fooling of Signor Pini-Corsi as *Doctor Dulcamara* must have seemed quite novel to most of the audience. But novel or not, his was a singularly complete performance, and stood out as quite the best thing of the evening. Signor Mancinelli conducted.

The Wagner performances have not been quite up to the level reached in previous years. It would be a thankless task to emphasize the shortcomings in each of the performances, but it may be said that the work which suffered most—especially at the hands of the orchestra—was 'Die Meistersinger' at its first performance on May 30. It is far more satisfactory to dwell on the one really first-rate Wagnerian performance of the season—that of 'Die Walküre,' on the 7th ult. On that night Miss Marie Brema was the *Brünnhilde*, and the intensity and spirituality of her performance, which are well known to opera-goers, had the effect of nerving everybody concerned to great efforts. Herr Van Rooy on that night surpassed himself as *Wotan*, and that means a good deal; Frau Lohse was an excellent *Sieglinde*, and Herr Klopfer as *Hunding* sang excellently. The new stage arrangements at the end of the second act were again excellent.

Herr Kraus appeared as *Walter* in the first of the 'Meistersinger' performances. He is not a knightly *Walter*, but acts capably, and he sings with great spirit. Mr. Bispham was *Beckmesser*, and Herr Van Rooy *Hans Sachs*, the merits of both impersonations being familiar from past seasons. As time goes on Mr. Bispham elaborates his impersonation more and more, and Herr Van Rooy makes *Sachs* more and more a man of the middle classes. At the other performance of the 'Meistersinger' the *Walter* was Herr Pennarini, who is very Teutonic, and the *Eva* was Frau Lohse, who, though unfortunately out of voice, acted charmingly. The *Brünnhildes* in the 'Siegfried' performances have been Madame Nordica and Fräulein Dönges. The former sings the music admirably, and the latter is obviously a capable artist.

M. Van Dyck has sung as *Tristan*. He was very impressive, especially in the last Act, by reason of his splendid histrionic gifts. Madame Nordica as *Isolde* always sings with fine art and apt expression, but does not exhaust the dramatic possibilities of the part. Herr Van Rooy was a finely sympathetic *Kurwenal*. The new scenery for all the Wagnerian works has been really beautiful, but that for *Tristan* was the best of all, and few finer stage pictures have been seen than those in the second and third Acts.

Outside Wagner the Syndicate has given us some superb performances. Those of 'La Bohème,' the first of which was on May 24, have been nearly ideal. Madame Melba as *Mimi*, Fräulein Scheff as *Musetta*, Signor Caruso as *Rodolfo* (almost if not quite his best part), with Signor Scotti, M. Gilibert, and M. Journet as the other students, make up a splendid cast, and on each

occasion, under Signor Mancinelli, the opera was performed with excellent spirit.

Madame Calvé returned on the 18th ult. as *Carmen*. Her particular matchless dramatic powers are unimpaired, and her voice, too, still has its peculiar charm. M. Maréchal, of the Paris Opéra Comique, has a great reputation. His undoubted dramatic power enabled him to give a very consistent and interesting picture of *Don José* (in *Carmen*) with his fatal weakness and his outbursts of brutal strength, and he has an extremely sympathetic voice which he uses skilfully. In the great situation at the end of the third Act he acted with very marked and picturesque power. As *Faust* he scarcely reached so high a level, though he sang 'Salut, demeure' most agreeably.

It remains only to mention the performance of 'Aida' (on the 6th ult.), with Madame Nordica as *Aida*, and Signor Caruso as *Radamès*—the former's 'O patria mia' being specially noteworthy. Signor Caruso acted with much fervour, and the success of Madame Kirkby Lunn as *Amneris* also deserves recognition.

THE LINCOLN MUSICAL FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

It is hardly a matter for much surprise to find that Dr. G. J. Bennett has made his influence felt upon the music of the city of which he may be regarded as the 'Chief Musician.' Each triennial festival he has conducted has marked some advance on its predecessors, in either programme or execution, and the fifth, which took place on the 4th and 5th ult., showed a distinct advance in both respects. The time available for full rehearsals, which is even more limited than at most provincial festivals in this country, makes it impossible to depart far from well-trodden paths so far as choral music is concerned, nor is public taste so advanced that any deviation would be likely to prove acceptable. But in orchestral music it has been found possible to infuse an element of freshness into the event, and the history of the orchestral concert, which on the last two occasions has been added to the festival programme, is interesting and perhaps not uninstructive. It can hardly be assumed that in Lincoln there is any pressing public demand for orchestral music, so that the only method of creating one has been to reverse an elementary commercial principle, and make the supply precede the demand. The method of a subsidy is not very popular with us, but we are gradually beginning to understand and apply it in various matters connected with art. In this case a number of enterprising citizens contributed to the cost of this extra concert, which as an ordinary commercial enterprise could not possibly have paid its way, for the band of eighty consisted of well-known London players, with Mr. Alfred Burnett as leader, and the programme was by no means of an *ad captandum* type.

To begin with, it included two novelties, and of such things the public is rather shy, though how art is to progress without them it is difficult to realize. Sir Alexander Mackenzie visited Lincoln for the purpose of introducing his overture to 'The Cricket on the Hearth,' a three-act opera, the libretto of which, by Mr. Julian Sturgis, is founded on Dickens's story. We are told that the thematic material of the overture is taken from the opera, and from this we should judge the work to be eminently tuneful and genial, something of the 'Singspiel' order in point of form, and as thoroughly English in character as the well-known 'Britannia' overture, to which it bears an obvious relationship. There is the same ability to create melodies in the masculine, diatonic, breezy style of Dibdin, coupled with a musicianship that can intensify their interest by skilful treatment.

The other novelty was a Suite in D minor by Dr. G. J. Bennett, whose appearance as a composer was hailed with satisfaction by all who know his very decided gift as a creative musician. We should have inclined to doubt whether Mr. German had left much room for anything fresh in 'Suites,' but Dr. Bennett dispelled the doubt. His very fresh and interesting work is in five

movements, all artistically developed, but commendably concise. The first is a 'Tempo di Marcia' that is martial and tuneful, yet free from taint of commonplace; the second, a delightful little *Entr'acte*, full of Mozartian touches; a 'Valse' which, if it lacks the voluptuous abandonment of the Viennese School, has much rhythmic swing; a 'Melodie,' in which the counterpoint for the divided strings is admirable, and a capital *Finale*, suggesting a rustic festival, and making prominent use of a traditional tune, localized in various districts under different names, but styled in the county of Lincoln 'The Lincolnshire Poacher.' Both overture and suite were conducted by their respective composers, and were exceedingly well played. A third prominent member of the Royal Academy of Music appeared in the person of Mr. Edward German, who conducted two movements of his Norwich Suite, 'The Seasons'; while, by a coincidence, a fourth, Goring Thomas, was represented in the programme by the well-known contralto air from 'Nadesha,' very artistically sung by Miss Muriel Foster. The 'Pathetic' Symphony formed a prominent feature of the programme, but Dr. Bennett's powers as a conductor were most favourably illustrated by a reading of the 'Tannhäuser' Overture that showed genuine grip.

One of the two choral performances in the Cathedral was given up to 'Elijah,' which needs no detailed criticism. The oratorio was preceded by Sullivan's 'In Memoriam' Overture, and the effect of the chorale at the close was made even more triumphant than usual by the very judicious use of the two organs, the temporary instrument at the west-end, on which Dr. Keeton, of Peterborough, played, being reinforced by the screen organ, at which Mr. T. T. Noble, of York, was stationed. The volume of diapason tone that seemed to envelop the hearers was most impressive, without being in the least overpowering.

Of more general interest was the afternoon programme. It opened with Handel's Coronation Anthem 'Zadok the Priest,' which lost some of its stateliness by being unduly hurried. Then came the chief thing in the programme, Dvorák's lovely 'Stabat Mater,' which had full justice done it, as had Sir Hubert Parry's 'Blest Pair of Sirens.' By way of relief between the two choral works Beethoven's 'Seventh Symphony' was played, and was listened to with intense enjoyment amid surroundings worthy of so great a work. The chorus of over 400 voices was contributed by Lincoln, Nottingham, Fulbeck, Gainsborough, and Hull, with the cathedral choirs of Lincoln and Peterborough as a nucleus. It was exceedingly satisfactory in balance and pleasant in tone, and was well up to its work. The principals were Madame Ella Russell, Miss Muriel Foster, Mr. William Green, and Mr. Andrew Black, and in the minor parts of 'Elijah' Miss Gwendoline De Ath, Miss Helen Taylor, Mr. E. Dunkerton, and Mr. C. Woodward lent useful aid.

THE ANNUAL FESTIVAL OF GERMAN MUSICIANS.

The musical festival of the Allgemeine Deutsche Musikverein, which took place from the 6th to the 10th ult. at Crefeld, was the thirty-eighth that has been held in connection with the annual meetings, held at different cities, of this truly representative association of German musicians. Founded in 1861 by Franz Liszt, and supported by a number of adherents to what was then known as the 'neo-German' school of music, the Verein has considerably increased its membership in recent years, and it occupies a highly influential position in the present day. Moreover, the principle laid down by its founders—that of affording full scope for the manifestations of more advanced musical thought—is being strictly adhered to by the present committee of management, which includes Fritz Steinbach, the well-known Meiningen conductor, and Richard Strauss. Thus the programmes of the six concerts given in connection with the festival were designed with the object of presenting a picture of present-day creativeness in the domains of symphony and chamber-music, choral com-

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The composers represented on this occasion included, among others, Gustav Mahler, Max Schillings, Georg Schumann, W. von Baussnern, Leo Blech, Hans Sommer, Max Reger, Hans E. Pfitzner, E. Jacques-Dalcroze, E. Humperdinck, and Richard Strauss. Much interest was created by the performance, under the composer's direction, of the new Symphony in D minor by Gustav Mahler, the director of the Vienna Opera, the final movement of which, introducing a choir of boys' voices, with contralto solo, produced a most marked impression. A good reception also was given to a symphonic fantasia 'Meergruss' by Max Schillings; to an Idyl for grand orchestra, entitled 'Pan,' by the young Munich composer Hermann Bischoff; and an orchestral piece, 'Waldunderland,' by Leo Blech, a musician of Prague. An orchestral suite from a new fairy opera, 'The Sleeping Beauty,' by Humperdinck, was received with great favour, while one of the most generally appreciated numbers in the chamber-music concert was a pianoforte quartet in F minor by Georg Schumann.

Amongst the more important choral works may be instanced the cantata 'Hackelberends Begräbniss,' by Müller-Reuter, the conductor of the festival; a scene from an opera 'Die Glocken von Plurs,' for soprano solo and chorus, by Ernst Seyffardt; and a 'Chorus of the Dead,' by Fritz Neff. The last-named work, by a young and, as yet, little-known Munich composer, elicited much favourable comment on account of its deep feeling and excellent workmanship. The principal choral achievement of the festival, however, was that of Liszt's oratorio 'Christus,' under the direction of Herr Müller-Reuter. The ability and enthusiasm displayed by both choir and orchestra secured for this work a truly memorable performance. Next year, and for the second time in the annals of the Allgemeine Deutsche Musikverein, the meeting is to be held in Switzerland, viz., at Bâle.

THE STRAUSS-POSSART CONCERTS

AT QUEEN'S HALL.

The first of these interesting performances took place on May 31 with a recital of Byron's 'Manfred,' with Schumann's incidental music, the latter performed by the Queen's Hall Orchestra and Choir, under the direction of Herr Richard Strauss. The chief feature was, however, the sonorous declamation and splendid portrayal of Byron's gloomy hero by Herr von Possart, notwithstanding the anomaly of giving an English poem in an English concert hall in the German language. The fact that the delicate orchestration to No. 6 ('Beautiful spirit') was played alone and the recitation given afterwards was to be regretted—surely in a performance under such auspices the composer's intentions should have been regarded.

Unusual interest was aroused (on the 2nd ult.) by the recitation of Tennyson's 'Enoch Arden' by Herr von Possart, with Herr Richard Strauss's illustrative music. It is no reflection upon the fine elocutionary powers and poetic temperament of the distinguished reciter to say that Tennyson's melodious lines do not gain in mellifluousness by being spoken in the German language. Nothing but the highest praise can be given to the charming music of Herr Richard Strauss. For the most part it is incidental, but always in perfect taste. One wishes that there was more of it, every strain is so beautiful in its creative interest and poetic import. The composer played his music (on the pianoforte)—introducing certain modifications of the printed score—with exquisite refinement and self-restraint and in the spirit of a great artist.

The orchestral concert conducted by Herr Richard Strauss two days later does not call for more than a record, except to mention that the very remarkable tone-poem 'Tod und Verklärung' received a most impressive interpretation under the composer's direction. The 'Don Juan' and 'Till Eulenspiegel' tone-poems by the same composer respectively opened and closed an enjoyable and memorable music-making, at which Herr von Possart again recited splendidly.

THE MIDLAND INSTITUTE OF MUSIC.

(BY OUR BIRMINGHAM CORRESPONDENT.)

The terminal concerts of this flourishing Institution were of a varied and interesting character, and showed the progress made under the energetic and artistic rule of the Principal, Mr. Granville Bantock. Two concerts of chamber music were given at the Institute on the 14th and 16th ult. The programme comprised Beethoven's Pianoforte Trio in B flat (Op. 11); Bach's Concerto in D minor for two violins, with string orchestra; the Pianoforte Quartet in G minor (Op. 25) of Brahms, representing the classical school; and Dvorák's Pianoforte Trio in B flat (Op. 21), and Richard Strauss's Pianoforte Quartet in C minor (Op. 13), standing for the romantic school. The performances, for students, were surprisingly excellent, and their names deserve to be recorded. The pianists were Miss Scott, Mrs. P. Baker, Miss Parsons, and Mrs. Gaunt; violinists, Miss C. Ratcliff, Miss Hodgkinson (in the Bach Concerto), Miss Warwood, Miss M. Brittain, and Miss Wadeley; viola, Mr. H. G. Ketelbey, who also gave a highly-finished rendering of Bach's 'Chaconne' for violin alone; violoncellists, Mr. P. L. Dyche and Mr. P. Hall. Much promise was shown by the vocalists, Miss E. N. Easton, Miss Clara Winwood, Miss D. Rattey, and Mr. E. W. Carter.

On the 18th ult. the Students' orchestral concert took place in the Town Hall. The band numbered sixty, with about fifteen professional players, and the choir (all students) was a well-balanced body over a hundred strong. The concert opened with Bach's Cantata, 'Sleepers, wake!' the soloists being Miss Lizzie Matthews, Miss Minnie Payton, Mr. W. J. Ottey, Mr. G. A. Peck, and Mr. S. Stoddard. The performance was extremely good throughout. Miss Amy Kendal gave the Jewel Song from 'Faust' in brilliant style, and Miss Wadeley and Mr. T. A. Matthews were respectively the soloists in Max Bruch's Violin Concerto, No. 1, and Rubinstein's Pianoforte Concerto, No. 4, both doing justice to their parts. The march and chorus 'Hail, bright abode,' from 'Tannhäuser,' closed the concert. Mr. Granville Bantock conducted, and the hall was completely filled.

The opera class had a costume rehearsal at the Institute on the 21st ult., when the opening scene from 'Aida' and the Garden scene from 'Faust' were performed. Four functions in eight days constituted a record here. Such commendable achievements show what the Midland Institute School of Music is capable of accomplishing.

London Concerts.

CORONATION CONCERTS.

The recent interest of the nation brought forth two concerts, both of which took place at the Royal Albert Hall, and fully deserve to be recorded. At the first, on the 13th ult., Mrs. Needham's prize march-song, 'The seventh English Edward,' was sung, in addition to similar (second prize) productions by Mr. Myles B. Foster, Mr. H. M. Higgs, Dr. F. J. Sawyer, and Dr. Charles Vincent. Sir Alexander Mackenzie, and Mr. Percy Godfrey conducted their respective Coronation Marches, and Sir Frederick Bridge wielded his baton over the Royal Choral Society and massed bands, which in strenuous performances delighted a huge audience, whereby King Edward's Hospital Fund must have greatly benefited.

The grand Coronation concert given by Madame Albani, on the 21st ult., included the first performance of a Coronation march by Mr. S. Coleridge-Taylor, suggested by Walt Whitman's 'Ethiopia saluting the colours,' composed expressly for the occasion. Madame Clara Butt sang, for the first time, 'Land of Hope and Glory,' by Dr. Edward Elgar, and Mr. Kennerley Rumford

interpreted the capital Coronation Hymn 'Great and still greater,' composed by Mr. A. Randegger, Junr. Mr. George Riseley brought his Riseley Male-Voice Choir from Bristol. His merry men were particularly successful in their excellent rendering of Grieg's 'Landerkennung.'

THE PHILHARMONIC SOCIETY.

The concert at the Queen's Hall, given on May 20, acquired distinction by the first performance in England of M. Rachmaninoff's second pianoforte concerto in C minor (Op. 18), and by the production of a 'Coronation March,' composed by Dr. Frederic H. Cowen. The concerto is an estimable composition, albeit unequal in merit. If the most satisfactory of its three movements is the first, which possesses strength and dignity, the second and third sections are somewhat loosely knit, but are poetical and significant. The work was very finely rendered by M. Sapellnikoff, who was manifestly in sympathy with his countryman's music, and the orchestral portion was most effectively played under Dr. Cowen's direction. The Coronation March is festive in character and delightfully gay and inspiring. Its trio is one of those song-like melodies which seem to wait on Dr. Cowen's pen, and the scoring is masterly. Although placed at the end of the concert it roused enthusiastic applause.

The succeeding concert on the 12th ult. was devoted to Wagner and Beethoven, the latter composer being represented by his E flat Pianoforte Concerto, the solo part of which received a masculine reading from Mr. Harold Bauer.

ARTHUR NIKISCH.

Mr. Nikisch's reading of Tchaikowsky's Fourth Symphony at the London Musical Festival was so highly praised, that Mr. Robert Newman engaged the Hungarian conductor for two orchestral concerts, which took place on the 16th and 20th ult. at Queen's Hall. On the former occasion the programme included Beethoven's 'Leonora No. 3' Overture and Seventh Symphony, but Mr. Nikisch was most successful in his interpretation of the first four movements from Tchaikowsky's First Suite in D (Op. 43), which, if we mistake not, has only once been heard in London since its first production in England, under the composer's direction, at the Philharmonic concert on April 11, 1889. On the 20th ult., Mr. Nikisch again showed himself most able as a conductor of music of romantic character, and introduced an arrangement by Herr Bachrich for stringed orchestra, of the *Prelude* and *Gavotte* from the sixth, and the *Adagio* from the third of Bach's sonatas for violin alone. The arrangements are deftly made, but Herr Bachrich's ingenuity in such directions is not to be commended.

ROYAL ACADEMY OF MUSIC.

The Students' Orchestral Concert at Queen's Hall, on the 20th ult., brought forward two new compositions. The first, a scena for baritone and orchestra 'Grettir's Departure,' by Paul W. Corder (Goring Thomas Scholar), was good and showed much promise of future attainment; the second, two movements from a Symphony in G, by E. Yorke Bowen (Sterndale Bennett Scholar), of which the *Larghetto*, a graceful excerpt, proved the most attractive. Sir Alexander Mackenzie's Coronation March concluded a varied programme, which included performances by Gwendolen Mason (harp), E. Spencer Dyke (violin), Julia Higgins (pianoforte), Edith Patching and E. Margaret Llewellyn (vocalists).

THE GUILDHALL SCHOOL OF MUSIC.

Hermann Goetz's delightful and unduly neglected opera 'The Taming of the Shrew' was given on the 2nd and 3rd ult. by the pupils of the opera class at the Guildhall School of Music under the alert conductorship of Mr. Ernest Ford. The characters of Katharine and Petruchio were capitally impersonated by Miss Carrie Tubb and Mr. Henry J. Corner, while an excellent all-round performance reflected not a little credit on the stage management of Mr. Hugh Moss, and the instruction which the students receive at the School so ably presided over by Dr. W. H. Cummings.

VARIOUS RECITALS AND CONCERTS.

Special mention, coupled with commendation, must be made of the pianoforte recitals given at St. James's Hall by Herr von Dohnányi (on the 4th ult.), and M. Sapellnikoff, on the 6th ult., at Queen's Hall. The former gave an excellent interpretation of Beethoven's early sonata in C (Op. 2, No. 3), dedicated to Haydn, and the latter was equally successful in Tchaikowsky's sonata in G. Both these artistically-equipped pianists were aided in their performances by the steel 'barless' grand pianofortes which Messrs. Broadwood supplied for their use.

Richard Strauss's expressive and appropriate 'Enoch Arden' music was heard again at Mr. Bispham's recital, on the 16th ult., at St. James's Hall. It was played with much discretion and unobtrusiveness by Mr. H. R. Bird. This time the late Laureate's pathetic poem was heard to much greater advantage in its own language. It had been judiciously abridged to about an hour's performance by Mr. Bispham, to whom nothing but the highest praise can be given for his admirable elocution and powerfully pathetic, although properly restrained, delivery of the text.

M. Kubelik and his Bohemian orchestra gave concerts at St. James's Hall on May 28, and the 3rd, 11th, and 18th ult., on each occasion attracting large audiences. Herr Oscar Nedbal, the conductor, is to be commended for confining the orchestral works to those by his countrymen, in which his instrumentalists were heard at their best.

Other pianoforte recitals worthy of record were given on May 30, and the 7th and 23rd ult., by Herr Josef Hofmann, who has developed from the prodigy into an artist of delicate perception and an interpreter *par excellence* of music of romantic character. The three recitals, the last with orchestra conducted by M. Colonne, given at Queen's Hall on the 3rd, 10th, and 13th ult. by M. Raoul Pugno, should also be noted, for his readings proved singularly vivacious and interesting.

Herr Fritz Kreisler, the Austrian violinist who made so favourable an impression by his playing at the recent Richter concerts, gave a most enjoyable recital on the 13th ult. at St. James's Hall.

On the 9th ult., M. Földsey, a Hungarian violoncellist, made his début in England at Queen's Hall, and interpreted a well-varied programme with a beauty of tone and executive ease that proved him to be a fascinating and exceptionally gifted artist.

Of the surfeit of chamber concerts which have been set before the public during the month of June, those by Mr. Charles Williams, on the 7th and 10th ult. at St. James's Hall, were made specially memorable by the engagement of Herr Richard Mühlfeld, whose finished clarinet playing in several masterpieces was again most enjoyable.

The Richard Strauss-Ernst von Possart concerts are noticed on p. 481.

COMPETITIONS.

WENSLEYDALE.

This Tournament of Song took place at Leyburn on May the 14th and 15th, when a very satisfactory advance on previous competitions was made. In the juvenile choir section the Roman Catholic School, Leyburn, won the first prize, Middleton being second; throughout all the junior classes there was marked indication of good training. Among the soloists, Madge Jones was specially worthy of mention as having not only won the first prize among the junior violinists, but the same among the senior pianists. The Bedale Choir obtained the first prize for its excellent singing of Stanford's part-song 'Sweet love for me,' and was also successful in the sight-reading test. The programme of the evening concert with which the Tournament terminated included Mendelssohn's 'Lauda Sion,' excellently performed under the direction of the Hon. Lucien Orde-Powlett. The orchestra, consisting of strings and pianoforte, was

of more than ordinary efficiency, which it proved in the Andante from Schubert's Unfinished Symphony, and in other pieces. A highly interesting feature of the concert was a MS. composition, by a Wensleydale musician, Dr. Kitson, a setting of the Psalm 'Out of the depth' for baritone solo and orchestra, a work that possesses genuine feeling and reflective charm. It was sympathetically sung by Mr. John Browning, and produced a marked impression.

The Swaledale Tournament was held at Richmond (Yorkshire) on the 4th and 5th ult. The junior sections met on the first day, and the second day was devoted to the seniors. Instrumental, pianoforte and violin classes brought some very satisfactory performances. In the choral classes the Richmond Choral Society carried off a first prize, the Northallerton Choir coming close behind. The adjudicator, Dr. Turpin, stated that he considered there was plenty of musical talent in the district. It was only necessary to provide the encouragement which was afforded by the organisers of that tournament. An evening concert programme included Mendelssohn's 'Christus,' the second movement of Schubert's Symphony in B minor, and the overture to 'Prometheus.' The Hon. Orde-Powlett and Mr. W. Ellis conducted.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, May 26, 1902.

The United States are echoing with the music of choral festivals. It is a vast territory, and so-called festival associations have a habit in it of springing up in one night like mushrooms and of dying almost as suddenly. It is therefore next to impossible to keep a record of all such doings, most of which depend for their existence on the annual peregrinations of the Boston Festival Orchestra, managed by Mr. Stewart and directed by Mr. Mollenhauer. This orchestra swings round a wide circuit in the South and West every spring, and wherever it rests there springs up a music festival. When financial success attends the first venture another festival is sure to follow; but financial failure generally cuts short the life of the enterprise. The influence of the festivals is, therefore, transient and insignificant as a rule, and the affairs themselves scarcely worthy of discussion. Of a vastly different kind are the Cincinnati biennial festivals, concerning which I have reported to the readers of THE MUSICAL TIMES for so many years that I feel almost as if age might give me the privilege of being garrulous about the fifteenth, which took place on the 14th—17th of this month.

I attended this festival as I had all its predecessors save one, though for twenty years it has involved a journey of some 700 miles. The festivals were established by Theodore Thomas—who has been their artistic director ever since—in 1873. Apprehension touching the extent of popular interest, or a laudable desire to curtail some of the less serious and dignified features of the meetings, led to a considerable change of plan this year. Heretofore the festival has endured five days, from Tuesday till Saturday inclusive, within which period there were given seven concerts—five in the evenings of all the days and two in the afternoons of Thursday and Saturday. This year the festival occupied four days and five concerts, and the chorus took part in all the meetings but one.

Theodore Thomas had decided to try an experiment with Bach's Mass in B minor. At the festival of 1886 he had brought forward the eleven numbers which make up the first two grand divisions of the work—the 'Kyrie' and the 'Gloria.' He now determined to give the mass in its integrity, and also to adjust the vocal and instrumental complements in the spirit of Bach's time. To that end he used Professor Kretschmar's score, prepared for the Riedel Society in Leipzig, and published three years ago. Kretschmar's procedure was unlike that of Franz and other musicians who have filled out the lacunae in the scores of Bach and Handel by adding orchestral parts and modern instruments. He left Bach's score absolutely as it has come down to us, but

suggested an augmentation of the wind parts in the manner customary before the time of Haydn, and wrote out the *continuo* for the organ in Bach's style. Mr. Thomas's band contained 76 violins, violas, violoncellos, and basses. With these he consorted twelve oboes, twelve flutes, eight bassoons, and eighteen trumpets (high D and A). He had two *oboi d'amore* for the *obbligati* written for that archaic instrument, and he doubled the high trumpet passages with clarinets. This was the only anachronism in the experiment, which, thanks to the admirable organ part (played by Mr. Middelschulte, of Chicago, under the eye of Mr. J. Fred Wolle, conductor of the memorable Bach festival given at Bethlehem, Pa., a year ago), proved to be a delightful and surprising success. The old preponderance of instruments over singers was not attained, but the solidity, muscularity, and flexibility of the body of tone given out by the band was inspiring and uplifting. Unhappily, the choir (numbering 466) was not letter perfect, and Mr. Thomas's *tempi* were occasionally inexplicably and recklessly rapid, so that the performance as a whole fell short of that given by the smaller choir and band at Bethlehem, concerning which I wrote in May of last year. [See THE MUSICAL TIMES of July, 1901, p. 463.] The solos were sung by Mrs. Kunkel-Zimmermann, Mrs. Gertrude May Stein, Mr. Ben Davies, and Mr. Andrew Black, and on the whole were the most satisfactory feature of the performance, though our visitors from England were compelled to put aside some of their Bach traditions in deference to the autocratic wishes of Mr. Thomas, who, for instance, turned all shakes into mordents. Mr. Black was specially engaged for the festival, but Mr. Davies, who is a great favourite in Cincinnati, sang for the fifth time at these meetings. Both gentlemen did honour to England and the English art of song throughout the work. The other solo singers were Ellison van Hoose (tenor) and Gwilym Miles (baritone). The Bach mass was performed on Friday evening; the other choral numbers were César Franck's 'Beatitudes,' excerpts from Gluck's 'Orpheus,' and Berlioz's 'Requiem.' The festival resulted in a financial loss.

Minor festivals have been given within the past few weeks in Kansas City, Louisville, Lebanon, Pa., Ann Arbor, Grand Rapids, Saginaw, and other cities in the Southern and Western States. In Kansas City there was a gathering of sixteen singing societies, and the distinguishing features of the meeting were a choir competition and the performance of Gounod's 'Faust' in concert form—a foolish notion which has been carried out this season by the Cecilia Society of Detroit, and the Arion of Providence, as well as by the Kansas singers. As opposed to such claptrap devices to catch the ears of the groundlings, it is pleasant to note two performances of Bach's great mass in Boston this season by the Cecilia Society, under the direction of Mr. B. J. Lang; one of the same work by the Choral Society of Philadelphia, under the direction of Henry Gordon Thunberg; of Handel's 'Israel in Egypt,' by the People's Choral Union of New York (1,000 voices), under the direction of Mr. Frank Damrosch; of Liszt's 'St. Elizabeth,' by the Oratorio Society of Brooklyn, under the direction of Walter Henry Hall; of Berlioz's 'Damnation of Faust,' by the Apollo Club of Chicago; of Sullivan's 'Golden Legend,' and Coleridge-Taylor's 'Death of Minnehaha,' by the Arion Club and the Cecilia Choir of Milwaukee; and of Parry's 'Judith,' by the Mount Vernon (N.Y.) Musical Society, under the direction of Alfred Hallam. This last performance took place on April 25, and was the first given of Dr. Parry's work in America. Unfortunately Mount Vernon is a small suburban town near New York, whose population is not large enough to warrant the engagement of an orchestra. The oratorio was well sung, but an organ had to do service for the very essential band.

I have room only for a note on the annual general meeting of the American Guild of Organists, which took place in New York on April 10. Officers were elected and reports read. From the latter it appears that the membership of the guild is now 280, and that the question which has occupied the attention of its members most during the past year is whether or not the guild shall advocate

a uniform pedal board. The publication committee has also been collecting the opinions of American organists as to the organ console, which the guild hopes to see uniform throughout the country sooner or later.

H. E. KREHBIEL.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

Under the conductorship of Mr. Ernest Harcourt, the Norwich Orchestral Union gave a performance of Weber's 'Preciosa' on the 5th ult. The spoken recitative was entrusted to Miss Mabel White, who made a very favourable impression, the only vocal solo occurring in the work being sung by Miss Nellie Cockrill. The band, led by Miss Glendenning, gave a fairly good account of the accompaniments, the wood-wind being particularly good. In the second part of the programme a new patriotic song by the conductor was heard for the first time, and received with unstinted applause.

The Lowestoft Harmonic and Orchestral Society gave a concert at the Public Hall, on the 5th ult. The chief item in the programme was Stanford's 'The Revenge,' in which both chorus and orchestra did excellent work, reflecting great credit on their conductor, Mr. R. C. Luxton. Sullivan's 'O gladsome light' was also well rendered, while Massenet's 'Scenes Pittoresques' received a good interpretation by the band, led by Mr. C. U. Warren. Some songs, contributed by Mr. Harold Wilde, were much appreciated.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

A most interesting concert was given by lady pupils of Mr. J. A. Moonie before the Incorporated Society of Musicians on May 24. The works selected were Pergolesi's beautiful 'Stabat Mater,' for female voices, and Hofmann's stirring cantata 'The Song of the Norns.' The choral singing in these works was very fine, and in the solo numbers Misses Gallon and Lotta, and Mrs. Rae in the 'Stabat Mater,' and Miss Lily Johnston in the 'Song of the Norns,' sang with great distinction. In the accompaniments Mr. Arthur W. Dace and Mr. James Winram particularly excelled. The concert was repeated on June 17 before a large gathering of musicians, among whom was Dr. Arthur Somervell.

Mr. Alfred Hollins gave a most successful pianoforte recital on May 24, and repeated it on the 14th ult. before the Edinburgh Society of Musicians. Mr. Hollins's readings were conspicuous for insight, vigour, and lucidity, and gave great pleasure to his hearers.

A very interesting joint recital was given on the 6th ult. by three rising young musicians, Messrs. R. Buchanan, violinist, Arthur Nalbrough, pianist, and Robert Burnett, baritone. A Grieg Sonata played by the two former artists, and a suite of Irish songs arranged by Signor Esposito and finely sung by Mr. Burnett, were the outstanding features of a very agreeable concert.

On the same evening the violin and pianoforte pupils of Herr Reinhold Tramm gave their annual concert, assisted by Madame Agnes Janson and Mr. John Johnstone, vocalists. A varied programme of classical music, ancient and modern, was most creditably presented to a large audience.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The last concert of the Cheltenham Philharmonic Society, held on May 28, was designed to mark the Coronation. The special pieces selected were Meyerbeer's 'Prophet' March; Handel's anthem 'Zadok the Priest'; Recit. and Air 'Thrice happy the Monarch' ('Alexander Balus,' of Handel); Godfrey's Coronation Prize-March; 'The King shall rejoice' (Handel); and a patriotic chorus, by Mr. E. H. Dicks, entitled 'The King's

Song.' The soloists were Miss Aimée Rolda, and Mr. H. Lane Wilson; and Mr. C. J. Phillips conducted an excellent band.

On the occasion of the annual Festival of the Gloucester Diocesan Choral Union, held in Gloucester Cathedral on the 10th ult., the choristers reached the largest number since the Festivals were commenced, now over ten years ago. Thirty-three choirs of churches in the diocese were represented, and the number of voices taking part was within one or two of a thousand. The organ was augmented by brass instruments (two trumpets and two trombones). Mr. S. Underwood was at the organ, and Messrs. A. Herbert Brewer and T. W. G. Cook were the conductors. The setting of the canticles was specially written for the Festival by Dr. C. Harford Lloyd; as was the anthem 'The King shall rejoice,' by Mr. C. Lee Williams; and at the end of the service there was sung an effective Te Deum by Mr. A. H. Brewer, also composed for the Festival. Mr. John E. West contributed a spirited tune to the processional hymn 'With gladsome feet we press.'

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The first concert of the present term took place on April 30, at the Town Hall, when Dr. Joachim and his Berlin Quartet gave excellent performances of Beethoven's String Quartet in F (Op. 59, No. 1), Mendelssohn's Quartet in E flat (Op. 12), and Haydn's merry Quartet in D (Op. 76, No. 5). The concert proved to be most enjoyable, and Dr. Joachim was very warmly received.

Next in order came Sir Hubert Parry's lecture, on May 21, in the Sheldonian, the subject, 'The Differentiation of Style in Music,' being in fact a continuation of his former discourses.

The first concert of the so-called 'Eights Week' was given at Balliol College on Sunday evening, May 25, when Mendelssohn's Octet in E flat for strings was given by Mr. Alfred Gibson and his confrères. The second item comprised Brahms's Sextet in B flat, both being well played.

Next followed Exeter College with a concert on May 27. A full orchestra was employed, and Mr. J. S. Heap, the organ scholar and conductor of the College Musical Society, must be congratulated upon excellent renderings of Beethoven's 'Coriolan' Overture and Haydn's Symphony in D (No. 2). Two of the unaccompanied part-songs, Pinsuti's 'Spring Song' and Iliffe's 'Softly the Moonlight' were very artistically given, and met with much approbation. At Keble, on May 29, the principal vocal works were Anderton's Cantata, 'The Norman Baron' and Stanford's 'The Last Post,' both of which were excellently rendered. The orchestral items were German's Coronation March from his Henry VIII. music, and Weber's 'Der Freischütz' Overture, both capitally played under the able conductorship of Dr. Basil Harwood.

The last concert of the 'Race Week,' was that given on May 30 at Queen's, a College that has maintained a high reputation for high-class concert-giving for forty years, and which has brought into existence a large quantity of music for men's voices. The present music-making included, as usual, the services of a full orchestra, and contained three new musical works written especially for the occasion: firstly, a cantata, 'Eudora' ('The Bride of the Greek Isle'), poem by Mrs. Hemans, very effectively set by Mr. Myles B. Foster; secondly, a dainty little part-song by Miss Moseley to a poem by Goldsmith, 'Gently touch the warbling lyre'; and lastly, a short cantata, 'The Power of Song' (a translation of Schiller's poem), by Dr. Iliffe, the conductor of the Society. Mr. Myles B. Foster, who conducted his own work, was most warmly welcomed, while the enthusiasm accorded to 'The Power of Song' was so marked that in response to continued applause the final chorus had to be repeated.

Miscellaneous.

Mrs. Curwen concluded on May 29 two lectures on Method in Music Teaching, delivered to the students of the Royal Academy of Music, at the invitation of the Committee. By the help of children from the Forest Gate School of Music she showed her plans for gradually unfolding the subject, teaching practice before theory, and appealing at every point to the ear and the sense of tune and rhythm. The children, on hearing tunes played, said what measure they were in, and wrote them down on the blackboard in staff notation. Some of the rhythms thus written were quite difficult in character. A large audience of students followed the lectures with much interest, and loudly applauded the readiness of the children in working their tests.

The Mendelssohn Choir of Toronto offers a prize of twelve guineas for the best original unaccompanied motet or anthem in six or eight parts, after the style of Gounod's 'Come unto Him,' Mendelssohn's 'Judge me, O God,' or Tschaikowsky's 'Cherubim Song,' No. 3, the competition to be open to all British and Colonial musicians. Compositions should reach the honorary secretary of the society, Mr. George H. D. Lee, Dominion Bank Chambers, on or before November 15. The adjudicators are Dr. Albert Ham, organist and choir director, St. James's Cathedral, Toronto; Mr. A. S. Vogt, conductor of the Mendelssohn Choir, and Sir Frederick Bridge.

Good reports of musical doings in South Somerset tell of the commendable work of Miss Trask, and the courage and zeal she has shown in training a choir of some 200 voices to perform the oratorio of 'Elijah,' excellent renderings of which took place at the fine old Parish Church at Marlock on the afternoon and evening of May 29, and at the Congregational Church at Yeovil on the following evening, with Mr. F. A. Sewell at the organ. Previous achievements of Miss Trask's choir have included performances of Gounod's 'Messe Solennelle' and Mendelssohn's 'Hymn of Praise.' May increasing success attend the efforts of these South Somerset singers and their enthusiastic conductress.

The annual festival of the Tonic Sol-fa Association was held at the Crystal Palace on the 7th ult. with its customary success. Two concerts were given on the Handel orchestra—one in which 5,000 juvenile certified singers took part, conducted by Mr. S. Filmer Rook, and the other, under the baton of Mr. Leonard C. Venables, when a large adult choir sang Handel's 'The King shall rejoice' (with full orchestral accompaniment) and a miscellaneous selection. Mr. C. Hugh Rowcliffe and Mr. Henry W. Weston were the organists at the respective concerts.

We regret to record the death, at the age of fifty-one, of Mr. J. W. D. Pillow, a well-known musician of Portsmouth, who expired at his residence in that town on the 1st ult. Mr. Pillow, who founded the Borough of Portsmouth Philharmonic Society in 1880, and of which he held the honorary conductorship for twelve years, was organist successively of All Saints' Church (for twenty years) and of St. Mary, Portsea, from 1889 to 1901, when ill-health compelled him to resign the latter appointment.

The munificent gift of £5,000 from the Trinity College of Music to the University of London, from the funds which are assigned by the Trust Deed to the purposes of musical education, is a matter for hearty congratulation. The generosity of the College will thus enable the Senate to take some steps towards founding a Chair of Music in the University.

Mr. Granville Bantock has been appointed conductor of the Wolverhampton Festival Choral Society, in succession to Mr. Henry J. Wood.

Mr. C. Bechstein has supplied the German Emperor's yacht 'Meteor III.' with an upright pianoforte in satinwood, with inlay and painting in 'Adams' style.

Erratum.—June issue, p. 377, line 4 of foot-note: for Harmonies, read Harmonics.

Foreign and Colonial Notes.

ADELAIDE (AUSTRALIA).—The first chamber concert given by the staff of the Elder Conservatorium took place on April 28, in the Elder Hall. The programme included the following compositions, all of which were given for the first time in Adelaide: Sonata for pianoforte and violoncello (Op. 32), Saint-Saëns; Quintet for pianoforte and strings (Op. 5), Christian Sinding; Sonata for pianoforte and violin (op. 18), Richard Strauss. The artists who took part were Herr H. Heinicke and Mrs. Ennis (violin), Mr. Eugene Alderman, Elder scholar (viola), Herr H. Kugelberg (violoncello), and Mr. Bryceson Treharne (pianoforte). Miss Guli Hack was the vocalist.

Buenos Aires.—Mendelssohn's 'Hymn of Praise' was performed, on May 7, by the Buenos Aires Choral Union, in Prince George's Hall. The chorus consisted of some 90 or 100 voices. The solo vocalists were Mrs. Lloyd-Davies, Mrs. T. Kemp Mace, Mr. Wilfred C. Deacon, and Mr. J. W. Colquhoun. The orchestra, known as the 'Opera orchestra,' numbered fifty performers. The second part of the concert included the *Allegretto con grazia*, from Tschaikowsky's 'Pathetic' Symphony. It was performed for the first time in Buenos Aires, and its rendering reflected great credit on Mr. J. Hampden Wall, organist of St. John's, who proved to be a very able conductor. Vocal music would appear to be in a flourishing condition in Buenos Aires as, in addition to the English Society above-named, there exist the Deutschen Männer Gesang Verein, the Deutschen Männer Chor, and the Schweizer Männer Chor, among others.

CHRISTCHURCH (N.Z.).—The first subscription concert of the season by the Christchurch Musical Union took place in the Canterbury Hall, on April 29, when Haydn's 'Creation' was performed. The choruses were extremely well rendered by the Society, and the orchestra was fully efficient. The solo vocalists were Madlle. Antonia Dolores, who sang with great distinction, Mr. Prouse, who was also excellent, and Mr. Cellier. Mr. F. M. Wallace conducted.

FRAZER-ON-MAIN.—The eminent violoncellist and teacher at the Hoch'sche Conservatorium, Bernhard Cossmann, has just celebrated his eightieth birthday. He was a member of the first Joachim Quartet Party, formed in 1847, and of the Weimar Orchestra, while under the conductorship of Franz Liszt.

GRAZ.—An enthusiastically received first performance of Hugo Wolf's opera 'Der Corregidor' has just taken place at the Municipal Theatre, under Capellmeister Weissleder's direction. Amongst Wolf's papers there has recently been found a number of unpublished compositions, including a symphonic poem, 'Penthesilea,' and an important choral work entitled 'Christ-Nacht.'

GUMBINNEN.—At the Third Lithuanian Musical Festival, held in this city in the last week of May, the performances included August Klughardt's oratorio 'The Fall of Jerusalem,' and an important new sacred choral work entitled 'Könungs Cantata,' by Constanze Bernecker, the organist of the cathedral at Königsberg.

LAIBACH.—The venerable but still flourishing Laibach Philharmonic Society, the oldest institution of its kind in Austria, recently celebrated the two-hundredth anniversary of its foundation by a three days' musical festival. Amongst the principal works produced on the occasion were Schubert's 'Song of Miriam,' Anton Bruckner's Symphony in E flat, Beethoven's Ninth Symphony, and a number of chamber compositions. The performances of both the orchestra and the well-trained choir were most highly appreciated by an audience which included many musicians from different parts of the empire. Herr Zöhrer, the musical director of the Society, conducted this interesting festival.

LEIPZIG.—The interesting historical programme of the fourth subscription concert of the Riedel Verein included a prelude and fugue for organ by J. Fischer, a 'sacred

concerto,' for soprano solo and organ, by Ahle, a *cavatina* for five-part chorus by Kronach, and three of the posthumous choral preludes by Brahms.

LUDWIGSHAFEN.—A very successful first performance was given recently, by the Ceciliens Verein, of a new choral work entitled 'Jos Fritz,' by A. Adam. The poem, by Fr. Maidykoch, deals with an episode in the peasant revolt during the Reformation period in Germany.

MADRID.—At the new Teatro Lirico, where national opera is to be specially cultivated, a new three-act music-drama, 'Circe,' the music by A. Chapi, has been brought out with much success.

MILAN.—An opera, 'Alessandra,' by the young composer Pacini, who is totally blind, was brought out last month at the Theatre Dal Verme with great success.

MUNICH.—Schillings's music-drama 'Ingwelde,' with Frau Senger-Bettaque in the title-part, has been revived at the Royal Opera with considerable success.—On the occasion of the unveiling of the Liszt monument at Weimar a special performance was given in this city of the pianist-composer's oratorio 'St. Elizabeth,' under Herr Stavenhagen's direction. The proceeds of the performance are to be devoted to the foundation of a Liszt scholarship at the Akademie der Tonkunst.

ST. PETERSBURG.—A new orchestral society, founded and maintained by the liberality of Count Alexander Scheremetzeff, is giving a series of Popular Concerts in this city at a nominal charge for admission, which are invariably crowded. On a recent occasion an excellent interpretation was given of Bruckner's Mass in D, while the programme also included the first performance of an orchestral suite by Tanajeff, which was received with much favour. At the Imperial Theatre a performance has been given of Schumann's 'Carneval,' arranged (with questionable taste) as a ballet, and orchestrated by several leading Russian composers, including Glazounow, Rimsky-Korsakoff, and Liadow!

ZWICKAU.—At the last concert of the season of the 'A Capella' Verein much enthusiasm was created by the appearance of Fr. Marie Wieck, the well-known pianist, and half-sister of the late Clara Schumann, who gave an admirable interpretation of the Three Romances (Op. 28) by Robert Schumann.

Answers to Correspondents.

S.M.—We have not a copy of Mr. Haweis's 'Music and Morals' at hand, either an English or American edition; but if, as you say, he states that 'For He shall give His angels' (Mendelssohn's 'Elijah') is 'managed with six trebles and two basses,' he has managed to give some erroneous information; moreover, that movement is not a 'choral quartet,' but a double quartet. There is only one printed version of the oratorio.

BATON.—You are quite right. It is a very prevalent shortcoming. You must 'rub it in' by constant and careful patterning. A great deal depends upon the way in which these things are put before choirs by conductors. Well intentioned, but futile was the remark of a well-known foreign-born musician, now deceased, who once said to a chorus: 'Vy do you not speak your words more *blane*?—'O for de vings, de vings of a dove.'

T.P.—The Litany is variously sung in English Cathedrals. At Lincoln—the instance to which you refer—it is sung by two lay vicars singing in unison; at Lichfield and Exeter by a priest and lay vicar; but in all cases a priest performs the latter part, which begins at the Lord's Prayer. At St. Paul's Cathedral and elsewhere it is sung by a minor canon, and at a Coronation by two Bishops.

A. J. S.—A copy of the Clarke-Whitfeld edition of Handel's 'Messiah' is of no particular pecuniary value, although it was issued 'nearly one hundred years ago'—to be exact, 'October 20, 1809,' according to the date of the dedication in the first edition, of which a copy is now before us.

LICHFIELD.—We are sorry that we can give you no information as to the setting of Rudyard Kipling's 'Recessional,' said to have been sung at Pretoria on June 8, and, according to your account, to have been published in Australia.

H. J. B.—The biographical articles may be reprinted in book form some day; meanwhile, we regret that the numbers containing the three particular sketches you require are out of print. Thanks for your suggestion in regard to the other matter.

F. L. B.—For information on the Ecclesiastical Modes, see Helmore's 'Plain Song Primer.' (2) We gave the specification of the organ in the concert room of the Royal Academy of Music in our issue of February, 1900.

A COUNTRY ORGANIST.—We think your Vicar is wrong. The harmonies of the Litany responses you send us are inaccurate; you had far better keep to the Barnby edition.

SCHOOL.—We are afraid that we can only suggest advertising, and the placing of your name on the register of some reliable school agency for teachers.

G. E. B.—According to Grove's 'Dictionary of Music and Musicians,' the gentleman you mention was born on January 21, 1840.

F. C. S. and W. H.—A portrait of Henri Wieniawski, and a copy of Meyerbeer's 'Margherita d'Anjou' can be obtained of Messrs. Novello.

A. B.—You are quite right—'grace, not violence'; speed accordingly, notwithstanding disputations among musicians and 'unpleasantness at times' (or even *tempo*).

WESLEY.—Diana, not Deeana. Certainly not an Italian pronunciation of the lady's name.

R. H. S.—For the reply to your question, see the Church and Organ Music section of the present issue.

BYCHAN.—Herr Carl Frau is a composer of whom we have no knowledge whatsoever.

DOTTED QUAVER.—There is no published list of music that is entered at Stationers' Hall, and it is not at all likely that such information would be given, as the authorities charge a fee of one shilling for each search.

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CONTENTS.

	Page
Sir Walter Parratt, M.V.O. (<i>Illustrated</i> , and with <i>special Portrait</i>)	441
The Royal Music Library at Buckingham Palace (<i>Illustrated</i>)	451
The Forerunners, by Vernon Blackburn	455
Morley's <i>Plaine and Easie Introduction to Practicall Musick</i>	457
Handel's <i>Messiah</i> —The New Edition by Professor Prout	460
Occasional Notes (with <i>Portrait</i>)	463
A Royal Concert (<i>Illustrated</i>)	474
Early Bodleian Music	475
Coronation Music	476
Church and Organ Music	476
The Royal Opera	479
The Lincoln Musical Festival	480
The Annual Festival of German Musicians	480
The Strauss-Possart Concerts	481
The Midland Institute of Music	481
London Concerts	481
Competitions	482
Music in America	483
East Anglia	484
Edinburgh	484
" Gloucester and District	484
Oxford	484
Miscellaneous	485
Foreign and Colonial Notes	485
Answers to Correspondents	486
Music published during the last Month	486
Anthem for Harvest—Let the people praise Thee, O God!	486
Alfred R. Gaul	486

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The work begins with a short instrumental introduction, in which the composer makes use of the opening seven notes of his hymn tune, "Onward, Christian Soldiers." The Te Deum then opens with a unison passage for the voices, and proceeds with broad choral effects, mostly diatonic. Perhaps the most notable feature occurs at the words "Holy, Holy, Holy," which are sung in unison at the same pitch, the basses and tenors being on the highest and the trebles on the lowest register of their voices. As it reaches the words "The glorious company of the Apostles" the music becomes more animated. There is a soft middle part beginning with the words "When Thou tookest upon Thee to deliver man," while the passage beginning "Thou sittest at the right hand of God" is introduced by the trebles, the music becoming slightly animated, and ending with a figure which is employed through two or three pages of the work. At the passage beginning "Vouchsafe, O Lord, to keep us this day without sin," the word "Onward, Christian Soldiers" is again introduced, the tune being ultimately played through twice by the band.

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The composer's own tune, "Onward, Christian Soldiers," forms the dominant musical thought. Its leading phrase occurs in the opening bars, and, as the work proceeds, becomes conspicuous till, in the closing number, the orchestra has the complete tune, given out with energy and effect, while the voice parts pursue their own independent course. Apart from what is incidental, the "Te Deum" honours the traditions of English church music. It is grave, restrained, solid, with enough of sentiment to satisfy modern taste; its prevailing diatonic harmony and an occasional touch of scholasticism are kindred features, while the work is everywhere pervaded by the refinement and distinction never absent from the composer's productions.

STANDARD.

Several of the passages of the great Eastern Hymn of Praise are set in a remarkable manner. The reiterated cry of the Cherubim and Seraphim, "Holy, holy, holy," is given by the choir in unison on middle C piano; a crescendo with a rise of a semitone is made at the words "Lord God," after which a diminuendo takes place as the voices sink back to middle C, the suggestion of the mysterious being heightened by the soft trumpet notes in the accompaniment. This passage ends in the key of C, and a very fine contrast is effected by a transition to the key of A flat through the chord of F minor at the words "The glorious company," the rhythm changing from duplet to triple measure, and the tempo from *allegro maestoso* to *allegro energico*. The section beginning with "When Thou tookest" is opened softly by the tenors and basses in unison in the key of C minor, written over an effective "figure" in the bass of the accompaniment. The most beautiful section of the setting commences with the words "O Lord, save Thy people." In this the voices are expanded into eight parts, and only occasionally sustained by light chords from the organ. The verse beginning "Day by Day" is worked up to a fine climax, rising to *fortissimo*, and subsequently subsiding to *piano*. The initial phrase of the hymn tune is heard in the accompaniment, and the voices give out the principal vocal theme at the words "Vouchsafe, O Lord," but this time *andante expressivo*. The vocal parts are again but very lightly accompanied, until the horns begin softly the hymn tune, which is continued until the close is reached, with fine effect.

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This second contribution of the departed composer to the thanksgiving of a nation preserves the very best traditions of Anglican church music, and is a distinct advance on the first. While restrained, it is majestic in conception. Opening in E flat with a trumpet fanfare resting on a well-harmonised diatonic theme, the work changes into A flat, when the Praises of the Celestial Hosts are reached, and returns to the original key at the Incarnation. Following is an eight-part chorale in B flat, succeeded by a return to the original theme, the finale lacking nothing in distinction, and completing a paean everywhere bearing the impress of a musicianly hand.

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